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"The dream goes on."—Ralph McQuarrie, *Star Wars Insider* #50

Nobody could draw like Ralph McQuarrie. His talent helped to realize an entire galaxy, so it's only fitting that that this issue of *Star Wars Insider* features a tribute to the man who played a crucial part in ensuring that the dream indeed goes on. I was never lucky enough to meet this great artist—and by all accounts very modest man—but thankfully Paul Bateman, a close friend and colleague has stepped up to the plate and provided a moving tribute.

Ralph's inspirational work is evident throughout *Star Wars*, and has proved to be a big influence on the team behind *The Clone Wars*. As has become a yearly custom, we speak with supervising director Dave Filoni to assess last season and get a few hints about the season to come. Don't forget to turn to the news on page 7 for an exclusive rundown of next season's episode titles—the speculation begins here!

This issue also sees the launch of our epic *Insider* awards! What's your favorite *Star Wars* movie? Who's your favorite hero and villain? Which is your favorite book? Now's your chance to vote! Full details are on page 14. Vote now or forever wonder why your favorites didn't make the grade!

May the Force be with you all,

Jonathan Wilkins,
Editor

STAR WARS

JULY 2012

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to the much-
missed artist.



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This issue of *Star Wars Insider* is available with an image-only cover exclusively for subscribers. There's also an exclusive cover image that is available only at selected comic stores! To get your subscriber's cover every issue, go to www.starwarsmagazines.com

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R.M. QUARRIE

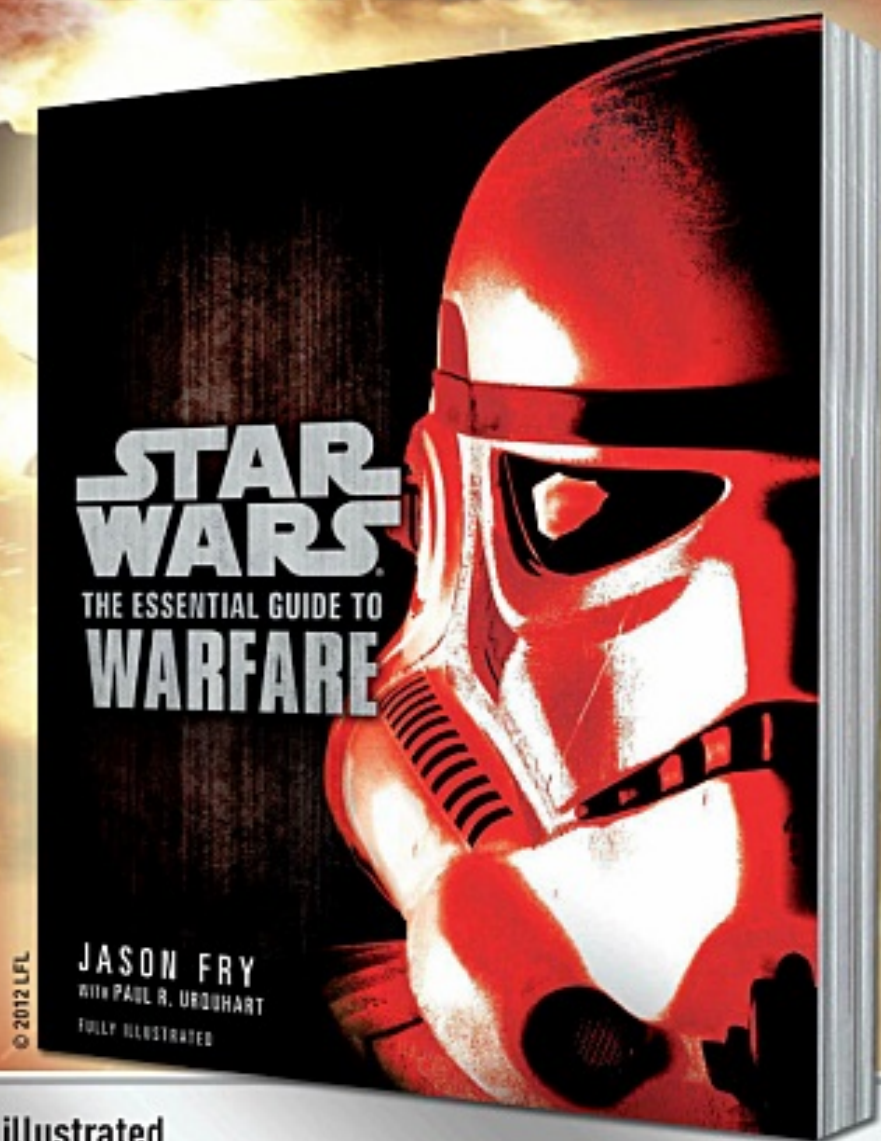


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SEASON

5

EPISODE TITLES
REVEALED!

With Season Five of *The Clone Wars* in the final stages of production, *Insider* can announce the episode titles for the first seven episodes of the next season. The final batch of titles is still under wraps, but get ready for the best season yet! For more hints, read our interview with supervising director Dave Filoni, starting on page 18.

This Fall, prepare for:

- "A War on Two Fronts"
- "Front Runners"
- "The Soft War"
- "Tipping Points"
- "An Old Friend"
- "The Rise of Clovis"
- "Crisis at the Heart"



CVI UPDATE

**CELEBRATION VI GUEST LIST
ADDS A PRINCESS, A WOOKIEE,
AND AN EMPEROR!**

The biggest *Star Wars* party in the galaxy continues to get bigger. Recent guest announcements for *Star Wars Celebration VI* (August 23-26, 2012 in Orlando, Florida) include Carrie Fisher, the feisty Princess Leia Organa from the original trilogy. Also joining her are fan favorites Peter Mayhew (Chewbacca), Daniel Logan (young Boba Fett), and Jeremy Bulloch (adult Boba Fett).

SITH HAPPENS!

The Emperor's coming here? Then double your efforts to attend because Ian McDiarmid, the man behind Palpatine, is making his first U.S. *Star Wars Celebration* appearance as a guest.

CLONES, CHICKENS, CREATURES!

Other recently announced guests include *Clone Wars* generals Dave Filoni and Joel Aron, *Robot Chicken* masterminds Seth Green and Matthew Senreich, and a behind-the-scenes look at the cantina with creature creator Tom Spina, who was featured in *Star Wars Insider* #133.

WE WOULD BE HONORED IF YOU WOULD JOIN US!

With celebrity panels, autograph and photo opportunities, and much more, *Star Wars Celebration VI* is not to be missed! To buy tickets and see full details about the convention visit:
www.starwarscelebration.com

Clockwise from right: Chewbacca (Peter Mayhew), Boba Fett (Jeremy Bulloch), Princess Leia (Carrie Fisher), Palpatine/Darth Sidious (Ian McDiarmid), and Young Boba Fett (Daniel Logan) will all be joining in the fun in Florida!





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The second annual *Home Media Magazine Awards* were recently announced, and *Star Wars: The Complete Saga* garnered a fantastic five trophies!

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To book tickets, please visit www.bso.org



FIVE AMAZING FACTS
— CAN YOU SPOT THE
OUT-AND-OUT LIE?

1 Bossk once threw Zuckuss at Boba Fett in order to distract him.

2 IG-88 appears in the Cantina scene in *A New Hope*.

3 Aurra Sing was originally described as "Babe Fett."

4 After Greedo's death, Wuher, the bartender at the Mos Eisley cantina, and his droid, C2-R4, claimed the bounty hunter's body and ground it up into a powerful liqueur.

5 As part of his brief time as a prisoner in the Republic Judiciary Central Detention Center, Cad Bane was given the inmate number twenty-two, corresponding to the placement number that he received in a wave of Hasbro's *Star Wars: The Clone Wars* toy line.

ANSWER:

Answer 2 is the fake. IG-88 can't be seen in the Cantina—how would he pass the droid detector at the door? A drinks dispenser that would be used as his head in the next film can be seen behind the bar, however.

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AWARDS

2011/2012



MAKE YOUR
VOTE COUNT!

2011/2012

FAVORITE EPISODE OF *STAR WARS: THE CLONE WARS*, SEASON FOUR?

Did the underwater action in "Water War" rock your boat? Or perhaps the droid antics in "Nomad Droids" made your servos combust? Whether it was the dark tale that unfolded on Umbara or the return of Darth Maul, everybody has a favorite! Choose from all 22 episodes!

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FAVORITE BOOK (NON-FICTION)?

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FAVORITE COLLECTIBLE?

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STAR WARS

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BEHIND AND BEYOND THE BATTLE

SUPERVISING DIRECTOR DAVE FILONI LOOKS BACK AT *STAR WARS: THE CLONE WARS* SEASON FOUR—AND LOOKS FORWARD TO WHAT'S IN STORE FOR SEASON FIVE!
INTERVIEW BY PABLO HIDALGO

Star Wars Insider: What does Season Four represent technically and artistically for you? What can you do now that you couldn't do in Season Three?

Dave Filoni: Everything. There's really nothing we can't do at this point. Creatively, we don't have a situation where we ever say, "Let's not go to that type of planet. Let's not do that type of scenario. Let's not have thousands of people in a crowd." We don't avoid things. You still have to be creative and figure out how to do it. We make creative choices as to how we're going to express visually the story that's being told. There are creative choices that have to be made around the assets. I can't use this, so let's re-use this; let's re-purpose this. But in any movie franchise, that's what you have to do.

You saw it more in the '70s and '80s when they would re-use more things. Now it seems as if every feature film is about customization, so every culture has its own weapons and its own knives and spoons, and each knife and spoon has a whole story to it.

Season Four started with a pretty complicated environment in Mon Cala. Did that represent a benchmark at the time?

The complication of Mon Cala was how much there was to build in one episode. We had to build an entire civilization. That was a strain on the production, because we had none of it. We didn't have any of the buildings, we didn't have any of the coral elements. It all had to be created from scratch. When you're doing that, you have the same amount of time to create an episode whether you're creating a whole civilization or just the Jedi Temple. So that was very taxing.

The most complex environment still to date would be Wasskah, where Chewbacca was, at the end of Season Three. That is still the groundbreaking episode where we

looked at the environment and said, "Every episode now has to be as detailed as this one." In Season Four, the environments that were organic were becoming much more lush. At the head of Season Five, you'll definitely see that, too, when we're on this really wild jungle planet that we've never been to before.

Was there a sense of trepidation when you understood, storywise, that Grievous had to be defeated by the Gungans?

Although we are an animated show, there is a reality to it. When any great warrior is surrounded by hundreds of opponents, it just doesn't matter anymore. You can take out the samurai if you have enough soldiers or, frankly, if you have a gun. It was as simple as that. We've romanticized these things, so it's harder to strike down these fearsome opponents.

But Grievous represented a difficulty on several levels. Some people want Grievous to be Darth Vader, but he's not. That's a critical thing to remember. Fandom made him this powerful weapon of fear before we saw *Revenge of the Sith*, which is what Dooku wants you to think of Grievous. But as Obi-Wan sees in the movie, when you meet him face-to-face, he isn't this terrifying creature. In fact, much like any Frankenstein's monster, there's this sadness to him, about what he probably once was and what this mechanized wickedness has



A dynamic action scene from Star Wars: The Clone Wars. General Grievous, a four-armed cyborg with a tan, cone-shaped head, is in the center. He has one arm raised, holding a small green and brown object. His other arms are extended, with one holding a green lightsaber that glows brightly. He is surrounded by several Tarpals, small, insect-like creatures with long, thin bodies and multiple legs. One Tarpal is in the foreground, and others are visible in the background. The background is a dark blue, textured surface with bright, diagonal streaks of light in shades of blue and green, suggesting a high-speed battle or a dramatic moment. The word "LINES" is written in large, white, distressed, block letters across the top right of the image.

LINES

**"WE THOUGHT IT WAS IMPORTANT
THAT IF THEY WERE GOING TO
DEFEAT GRIEVOUS, THEY'D HAVE TO
PAY A PENALTY FOR THAT—AND THE
PENALTY BECAME TARPALS."**

Top left:
Dave Filoni
portrait by
Joel Aron.

Main image:
"Ouch time!"
A Gungan takes
on General
Grievous.



turned him into. Having him face all these Gungans, Grievous has this arrogance, but he underestimates the character, the heart of what someone like Tarpals and Jar Jar have.

We thought it was important that if we were going to defeat Grievous and have one of our main villains fall to an unlikely foe, we'd have to pay a penalty for that—and the penalty became Tarpals. We went back and forth, and I talked to George about it at great length. At one point, we had Grievous taken out of the arc, but the problem with that is then there's nobody to trade for Anakin.

With that story showcasing Tarpals and Otoh Gunga and the bongo sub, it felt like a contained tribute to Episode I. At the time it was made, did you know Episode I was going to be on people's minds shortly thereafter?
No. It wasn't in the plan when we went to make the episode. Most things like that happen through "providence" of the Force.

Did you get a sense of what the fan reaction was to the Umbaran arc and General Krell?
People didn't like Krell. I think the reaction was perfect. I knew that if we went all the way with it, when he proved to be a guy who had his own agenda... This was something very new, especially coming from George Lucas. I thought the fans were really going to be onboard for this. Krell definitely played his role. David Fenoy did a great job voicing Krell, and it definitely had the fans talking.


"PEOPLE DIDN'T LIKE KRELL. I THINK THE REACTION TO HIM WAS PERFECT."



The reaction is fun, but it's something that doesn't really affect the creation of the show. That's something that keeps us honest, because we're so far ahead. The end of Season Five has already been shot. That whole season is locked down, and there's really nothing fans can say—fortunately or not—that could make us change something. It also makes it difficult, because if there's a character fans really like, say like a Bo-Katan, we can't instantly sit down and write a whole bunch of episodes about her, so you have them for the next season.

Bo-Katan was, of course, seen in the episode that featured Lux and Ahsoka reuniting. How did "A Friend in Need" come about?
I like that episode very much. I had to fight for that episode. I wanted very badly in this season to have a Mandalorian story arc. I knew that people really liked Death Watch in Season Two, and people were interested in what was going on there.

In the original Season Four story conference, I presented an outline that didn't end up being used. But what happened was another story, a planned four-parter, ended up being three parts, so we had an extra story. George said, "Well, let's do Filoni's Death Watch story." To George's credit, he really came up with it. I was pitching a story that was more centered around Satine and possible things



Left: Dark times. Action on Umbara as the clones engage the enemy.

Left, below: The evil Jedi General Krell. A villain fans love to hate?

Right: Bo-Katan by Dave Filoni.

Below, right: Lux and Ahsoka's romance continues!

for her future, but George definitely wanted Ahsoka and Lux in the story. When he fleshed that out and we worked on it in the room, I thought it was really interesting; it moves forward Ahsoka's possible would-be relationship with Lux.

I also wanted to show a dynamic change in Death Watch. George wanted them to be more like a biker gang and more violent, which really allowed them to shine in a different light, and it gave me the opportunity to add a female Mandalorian to the screen. That was its own whole process of designing the helmets and bringing Katee Sackhoff on. It introduced a lot of new elements, and I knew that I wanted to direct it. I like to control Ahsoka's destiny very directly at times.

This episode will pay off in different ways in Season Five. That story has a nice splitting of material, and there will be a follow-up with Lux and a follow-up with Death Watch that I think the fans will enjoy.

Season Four had a first in terms of a story that was an adaptation of a published comic, *Slaves of the Republic*.

George does read the comics, and I think *The Clone Wars* comics catch his eye because, obviously, he's working on *The Clone Wars*. He also recognized Henry Gilroy's name as the writer of the comic. We needed some stories to round out a season, and George said we have a couple of stories here, let's think of adapting them. Henry had already written for the show, which made a real difference there. We called Henry and he decided to come back and work with us again.

We had to make a lot of tweaks to it, though. Ahsoka is older now than she was in the original comic book. Ventress is no longer working for the Separatists in our timeline. It was fun adapting with Henry and Steven Melching what Henry had done, and bringing it into the world of the *Star Wars* movie experience from the comic book page.

There is no more clear illustration of the difference between the Expanded Universe and the *Star Wars* created by George Lucas. The EU is a well of ideas, and there's what's



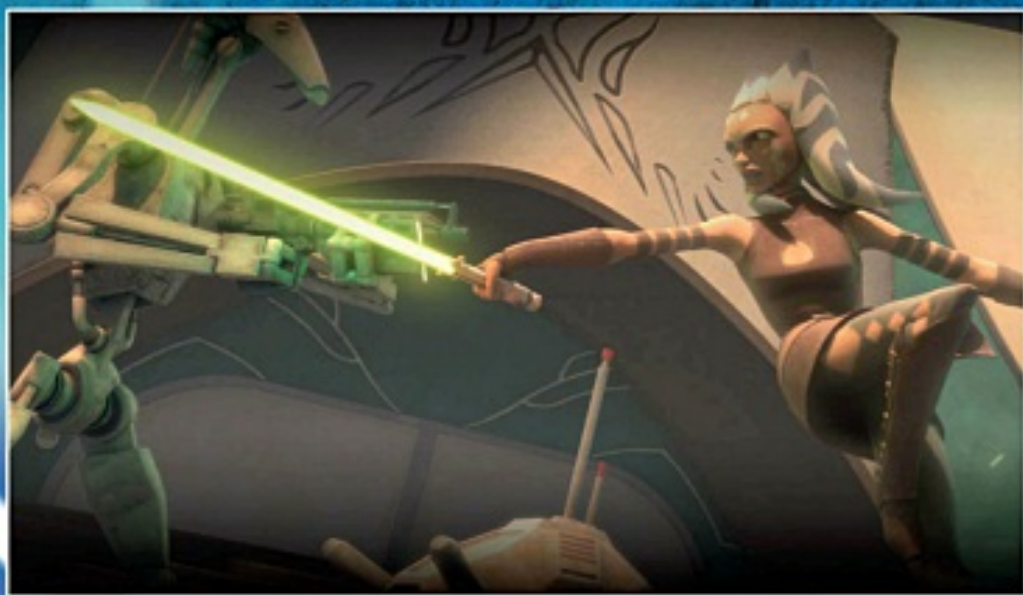
INSIDER



on screen. They don't live in the same universe. Everyone wants to think so, I know, and there is a lot of effort to make it all work, but it's pretty clear when you start really looking at it that when you take ideas from the printed realm and bring it on the screen, it's not always the same. They relate. There are similarities. I still enjoy a lot of those stories. I think there are a lot of great ideas. They influence you. They inspire you, which I think is the whole point of having an EU. We try hard to honor things when we can, to give nods to things, but at the end of the day there is a difference between what you see in the *Star Wars* films and TV series and what you see in those books.

It's mainly because writing for the visual medium is different, as Henry Gilroy will attest to. I mean, look at the monumental task in the opposite direction that Peter Jackson had to go through in taking the written form of *The Lord of the Rings* and trying to distill it onto the screen. There's a lot of difficulty in translating between the written word and the moving image. The writers of the *Star Wars* books have to somehow capture the energy, the excitement, the snappy dialogue, and all the things we get from the *Star Wars* world, and put it on a page. That's a very big challenge.

We just need to think of it all as a creative collection of fun ideas separate from what George Lucas has made. I think a lot of EU creators think of it like that, and like it when they see their creations on screen, whether or not it's used one-to-one as they created it or not. We get that every now and then. We got that when we used the *Lady Luck*, and the guys who originally designed that were excited to see it come alive on screen. We're all just building that universe.



"THESE ARE DARK TIMES. I THINK QUI-GON SUMMED IT UP: BEING A JEDI IS A HARD LIFE."

On behalf of all Obi-Wan fans, what did poor Kenobi ever do to you guys in Lucasfilm Animation to deserve the beatings, pain, and misery he got in this season?

Because he can handle it.

Obi-Wan is a really fun character, especially with James Arnold Taylor playing him. He does such a brilliant job. Obi-Wan, in a way, is one of the characters who will let you know that when things are really bad, it'll be okay. And things got really bad for him. He has to shoulder the burden all the time in *Star Wars*. Not just when he's being captured by slavers or transformed into a bounty hunter, or has a nemesis from the past come back. He's shouldering the burden of knowing he didn't finish the job.

In the Darth Maul arc, originally, Kenobi was totally getting brutalized in that ship's hold by the two brothers. The director, Brian Kline O'Connell, had him being thrown against these metal boxes, and dragged across the floor. I thought, Whoa, this is intense. Imagine that scene with no little snappy comebacks from Obi-Wan. So we sat in editorial and added a little dialogue here and there, like Obi-Wan saying, "When I cut you in half, I should have aimed for your neck," and, "I like your new legs. They make you look taller." Because I know James so well, I can picture James saying this. Screening the episode with an audience, you realize you need that so the audience thinks, "Oh, he's going to be okay." Obi-Wan takes that punishment and moves on.

I think it says a lot about his character. He is very tough, despite his more elegant way of speaking, which doesn't mean he's not a

physically tough and mentally tough Jedi. He carries that burden for years in the desert alone. We are watching the formative years of Obi-Wan. He was in a lot of scrapes and he did take a lot of punches, so that old man on Tatooine is almost hesitant to get back in the fray. "I'm getting too old for this sort of thing," he says, because he knows what it's like out in the big galaxy to be fighting for everyone's freedom.

Does Obi-Wan have an easier or tougher time in Season Five?

Oh, man. These are dark times. I think Qui-Gon summed it up: Being a Jedi is a hard life.



Top left: Dark Horse Comics' *Slaves of the Republic* formed the basis for one of Season Four's story arcs; an action-packed scene from "Kidnapped," the first part of the arc.

Right: Season Four's toughest Jedi: Obi-Wan Kenobi!

When it became known that Darth Maul was coming back, a lot of people said, "Wait a minute. How is that even possible?" How did this concept get introduced to you and did you have that moment?

When I saw *Phantom Menace*, and I saw Darth Maul get cut in half, I thought, "Oh yeah, George definitely doesn't want that guy

coming back." And then many years later, I'm in a room with him at Skywalker Ranch, and he says, "This Savage Opress thing is going really well... we're going to bring Darth Maul back now."

When George wants to do something, he definitely finds a way to get it done. In a way, we created Savage Opress for lack of Maul; he did turn out brilliantly and we were all very happy with that. And then George had us put this very quizzical image in this crystal ball at the end of these episodes. The introduction of the Nightsisters made a lot of things possible that we couldn't have done convincingly otherwise, and that was what led to this whole genesis of it. Getting Katie Lucas to write

it really helped, too, because she wrote all these sinister, witchy things in the first arc, and I think that really helped us in this arc.

One of the characters who didn't get much of a spotlight in Season Four is Padmé Amidala. Will fans of Padmé see a return of that character in Season Five?

Padmé is one of the more complex characters we have to deal with because of who she is and the path she takes in the films. If you watch the deleted scenes materials in *Attack of the Clones*, you learn a lot more of who she is. While she's given up a lot for a public life of service, she wants a lot more for her private life. I don't think that's different from a lot of people, the way they feel about their job versus their home life.

She does have a more major arc in Season Five. Padmé is always embroiled in the undertow of what's going on in the Republic, but she doesn't really know it. Like everyone, she sees it as political intrigue. But when you think about it, Padmé is the one who is actually the closest to Darth Sidious. She's the closest to what's actually going on with the evil in the galaxy, and on some level she's actually responsible



**"PADMÉ DOES
HAVE A MORE
MAJOR ARC IN
SEASON FIVE."**

for putting that evil in place. That is a very difficult thing for her, especially since she's always trying to do right, and Palpatine knows that, so he's always using her to push things a certain way for him.

She's trying to do the most for the people of the Republic, but she's being deceived by someone she thinks is her friend. Even when she has a victory, for the first time in Season Five, you see she's starting to feel it's rather a Pyrrhic victory. There are things that she's getting wise to, that set up her wanting to listen to Mon Mothma later on when Mothma starts talking about Palpatine stepping down. Because if you watch the Episode III deleted scenes, you see that these are not things that Padmé even wants to entertain. She supports Palpatine. It takes a bit to change her mind.

There is a major occurrence in Season Five, what she's wrapped up in, which will set up a lot of the structure that allows things to happen under the Empire. It's definitely an arc that proves that Anakin and Padmé have a more challenging relationship than people think. These two people have a lot of challenges, probably more than we know. ☹️

**FIVE PEEKS AT
SEASON FIVE**

STRANGE NEW WORLDS!

In Season Five, we'll be going to Onderon, a planet known from the *Tales of the Jedi* comics series. "We looked to ancient Rome for a lot of visual inspiration of the city, and we also go deep into the jungles outside," says Filoni.

CRIMINAL MINDS!

In between the Republic and the Separatists are the various crime organizations in the galaxy. We'll see them surface from the shadows in Season Five, not only with the return of such rogues as Hondo Ohnaka, but also the series debut of the infamous Black Sun cartel.

A DROID ON A MISSION!

"R2-D2 has his biggest adventure yet," teases Filoni, "and it's definitely not a fairy tale." Though Artoo's exploits in Season Four were more side adventures, Season Five has what Filoni describes as "Artoo's biggest contribution to the war effort."

EMBO IN ACTION!

Season Five will feature bounty hunter Embo in action, joined by his new shaggy sidekick, Marrok. As seen in this sketch by Filoni (right), the director likens their partnership to the one shared by the G.I. Joe characters Snake Eyes and Timber.

RECKONINGS!

Filoni offers this ominous hint: "Some of the characters that we have created for the show will meet their destinies."

EXPANDED

For more from Dave Filoni and video excerpts from this interview, visit www.StarWars.com. *Star Wars: The Clone Wars* returns in the Fall with the episode "A War on Two Fronts."

UNIVERSE



This page: The man in the hat draws the bounty hunter in the hat! Filoni's sketch of Embo.
Main image, left: Darth Maul returns to menace the Jedi! **Top left:** Padmé may have had a quiet season, but she'll be back with a major story arc in Season Five!

10

AMAZING MOMENTS FROM

STAR
THE
**CLONE
WARS**

SEASON FOUR

THE FOURTH SEASON OF *THE CLONE WARS* SAW CLONE TROOPERS IN COMBAT AGAINST ENEMIES FAMILIAR AND STARTLINGLY NEW, WHILE THE JEDI BATTLED COUNT DOOKU'S SEPARATISTS IN SPACE, IN THE AIR, ON THE GROUND—AND EVEN UNDERWATER! RELIVE THE ACTION WITH *INSIDER*'S COUNTDOWN OF THE 10 MOST JAW-DROPPING MOMENTS FROM SEASON FOUR. WORDS: JASON FRY

10

R2-D2 VS. THE BIG HAY-ZU EPISODE 6, "NOMAD DROIDS"

R2-D2 and C-3PO flee a Separatist ambush in space, crash-landing on the planet Patitite Patuna, home to a species of tiny but ferocious humanoid. The Lilliputian-sized inhabitants short-circuit the droids and truss them up for inspection by their leader, the despotic Big Hay-Zu.

THE BIG MOMENT: The droids get tied down as the locals walk all over them!





DEATH WATCH'S REVENGE

EPISODE 14, "A FRIEND IN NEED"

Ahsoka Tano warns Lux Bonteri that joining forces with Death Watch is dangerous, but Lux is too eager to settle the score with Count Dooku to listen. On Carlac, the native Ming Po demand Death Watch return their people and leave. When the warriors agree, a relieved Lux points out to Ahsoka that the Mandalorians aren't the butchers she thought they were.

But Pre Vizsla, Death Watch's leader, never said how he'd return the captive villagers. As Lux watches in horror, Vizsla runs his Darksaber through the body of the chieftain's granddaughter and orders his warriors to burn the village. Death Watch has shown its true colors.

THE BIG MOMENT: Flame on! Death Watch lives up to its name.



THE ARMY OF THE DEAD

EPISODE 19, "MASSACRE"

General Grievous invades Dathomir with an army of battle droids, seeking to wipe out the Nightsisters and Count Dooku's former servant, Asajj Ventress. Ventress and her Nightsisters battle the droids, but are no match for the mechanical horde. They need reinforcements.

Nightsister leader, Mother Talzin, appeals to an elder witch, Old Daka, who summons a terrible magic. Burial shrouds hanging from Dathomir's trees open like dreadful fruit, spilling out the animated bodies of dead Nightsisters.

THE BIG MOMENT: Battle droids don't feel fear, but nothing in their programming has prepared them to face wailing zombies rushing fearlessly across the battlefield!



AN ARRESTING DEVELOPMENT

EPISODE 10, "CARNAGE OF KRELL"



Determined to capture the Separatist world of Umbara, Jedi General Krell puts Captain Rex and his men in unnecessary danger. Rex resents Krell, but doesn't suspect he's a traitor—until the Jedi manipulates different clone units into attacking each other. After stopping the friendly fire, Rex decides the time has come to arrest his commanding officer. But bringing down a powerful, four-armed Besalisk Jedi armed with twin double-bladed lightsabers is no easy task, even for battle-hardened clones.

THE BIG MOMENT: The sight of Krell, leaping out of the tower and thumping to the ground glass was iconic enough to form the coda to the season trailer.



TOO MANY ARMS TO HOLD YOU

EPISODE 11, "KIDNAPPED"



Anakin Skywalker, Obi-Wan Kenobi, and Ahsoka Tano lead a clone assault on Kiros, a planet occupied by Zygerrian slavers. When the slave lord Darts D'Nar flees in his ship, Anakin and Ahsoka give chase on AT-RTs, fighting their way aboard the vessel. The ship's hold is filled with cages holding alien creatures—including a massive, squidlike monster with armored plates, flailing tentacles, and a maw filled with razor-sharp teeth. D'Nar sets this dreadful pet loose on the Jedi and the sight of the horrid beast gives even Anakin pause.

THE BIG MOMENT: Anakin tangles with the tentacles!



05

HIGHSINGER'S DEADLY SYMPHONY

EPISODE 20, "BOUNTY"

Asajj Ventress accompanies Boba Fett and his gang of bounty hunters to Quarzite, where they must guard a large chest aboard an underground train. What's in the chest? The hunters don't know—but a band of deadly shadow warriors want the prize for themselves.

The warriors overcome the hunters and fight their way into the train car containing the chest. But they've never seen a droid like the strangely elegant model known as C-21 Highsinger. "You better get down," Latts Razzi tells Fett, just before Highsinger unslings his cannons and begins to spin his upper body like a carousel, filling the car with howling laser bolts.

THE BIG MOMENT: The ultimate assassin clears the room, last!



04

MECHANICAL MONSTERS

EPISODE 8, "THE GENERAL"

The Separatist planet Umbara is a murky deathtrap whose darkness hides countless hazards, from savage beasts to Umbaran war machines. Fighting their way through the nightmarish gloom, Rex's clone troopers find themselves jumping at shadows—and with good reason.

Few threats encountered by the clones are as frightening as the Umbarans' Impeding Assault Tanks. They look like giant segmented worms, rising out of the ground with piercing cries and attacking with metal claws and laser cannons. But these Umbaran predators are mechanical—fast, armored, and shielded against blaster fire.

THE BIG MOMENT: The clones take on the worms.



01

THEY MEET AGAIN, AT LAST

EPISODE 22, "REVENGE"

Sure, like anything else could have topped this list! After Mother Talzin restores Maul's shattered mind, he and Savage begin a murderous rampage across the Outer Rim, aimed at luring Obi-Wan into a new confrontation with the tattooed Zabrak.

Obi-Wan finds it hard to believe Maul survived being cut in half on Naboo all those years ago, but trails him to the remote world of Raydonia, whose inhabitants have been slaughtered. There, amid the flames of a shattered town, he locks eyes with a familiar foe. "Jedi," Maul says with grim satisfaction, lightsaber at the ready. "I have been waiting for you."

THE BIG MOMENT: They saved the best till last: The confrontation between the two foes is the main event.



03

THE CLONE CODE

EPISODE 13, "ESCAPE FROM KADAVO"



Obi-Wan and Rex are imprisoned in a Zygerrian slave facility run by the sadistic warden, Agruss, on the grim world of Kadavo.

Obi-Wan and Rex break free, but Agruss activates the controls that will send the slaves plummeting to their deaths, then mocks the Jedi: "Come now, Master Kenobi—I know a Jedi won't kill an unarmed man." Rex brandishes a shock staff like a spear and lets fly. "I'm no Jedi," he says grimly—the last words Agruss will ever hear.

THE BIG MOMENT: Death by Rex!



02

WHAT LIES BENEATH

EPISODE 21, "BROTHERS"

The junk world of Lotho Minor is full of hazards: acid rain, fire-breathing droids, murderous scavengers, and treacherous serpent guides. The Zabrak warrior Savage Opress defeats them all, hunting through the planet's ruins in search of his lost brother. Could the "horned man," spoken of in fearful whispers, be the one Savage seeks?

Savage's quest eventually takes him below Lotho Minor's surface, into a labyrinthine underworld. This is the lair of a frightening but pitiful creature driven mad by years of isolation and pain. Could this murderous, spider-like cyborg have once been the legendary Sith warrior Darth Maul?

THE BIG MOMENT: Maul is revealed. The Clone Wars will never be the same again.





EXPANDED

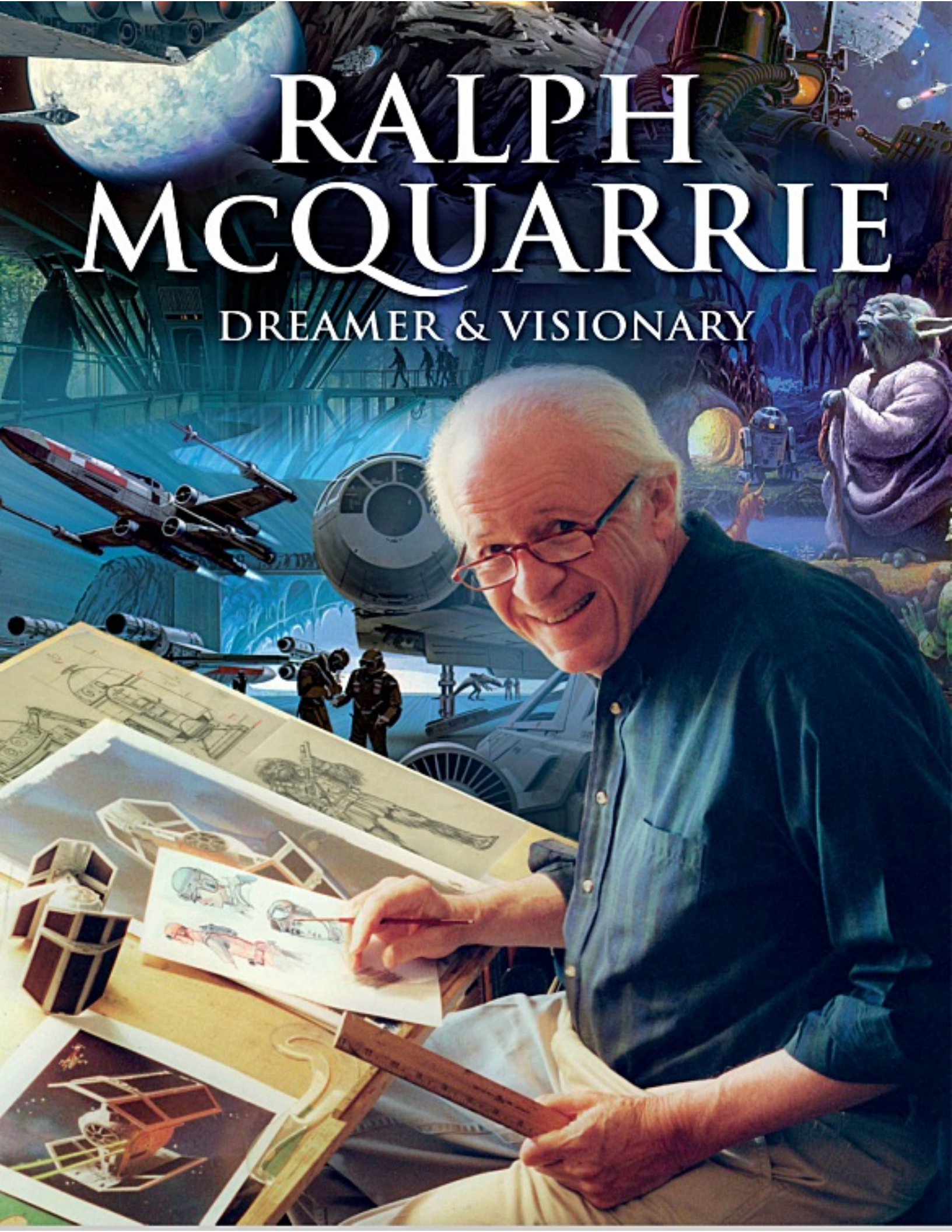
Agree or disagree? Send in your favorite moment from *Star Wars: The Clone Wars* Season Four to the address on page 3, and we'll print the best suggestions!

UNIVERSE



RALPH MCQUARRIE

DREAMER & VISIONARY



RALPH MCQUARRIE. MOST *STAR WARS* FANS ARE AS FAMILIAR WITH HIS NAME AS THEY ARE WITH LUKE SKYWALKER'S. MANY YEARS HAVE PASSED SINCE EPISODE IV TOOK THE WORLD BY STORM, HOWEVER, AND A WHOLE NEW GENERATION OF FANS WEREN'T EVEN BORN WHEN RALPH FINALLY LAID DOWN HIS BRUSHES. RALPH'S CLOSE FRIEND AND COLLEAGUE **PAUL BATEMAN** LOOKS BACK ON THE LIFE OF AN EXTRAORDINARY MAN WHO PASSED AWAY RECENTLY.

R 2-D2, C-3PO, Darth Vader, Obi-Wan Kenobi, Chewbacca, Princess Leia, Stormtroopers... the list goes on. They started out as sketches on Ralph's drawing board and finished up as unforgettable movie icons, then later still as millions of action figures in schoolyards all over the world.

Even to many of Ralph's biggest fans, much of his life and work outside of the *Star Wars* saga remains a mystery. Maybe it's time to pull back the curtain a little...

A VERY LONG TIME AGO....

At just four years old, Ralph was already enthusiastically sketching and model-building. He was surrounded by an especially creative family: His grandfather and mother painted, and his father was a very skilled carpenter. They opened up Ralph's mind to the infinite possibilities of what he might be able to achieve with his own hands. Ralph once recollected that while playing in rural Montana as a child, biplanes would sometimes swoop down low overhead, much to his delight and that of his equally excitable friends. Airplanes filled him with wonder; they always would.



As he grew, so did his passion for art. After taking night classes in technical illustration, he was able to land a much-coveted position at Boeing, a dream job for a young man who was crazy about aviation.

Unfortunately, by the time Ralph was 22, the "draft" had arrived and the Korean War beckoned. Like many kind-hearted young men, he was unprepared for the awful realities of combat and found himself in the middle of an experience he would never forget. On one horrifying occasion, Ralph narrowly missed a fatal injury when an enemy bullet penetrated his helmet. Miraculously, the bullet was caught up in the helmet's tattered webbing cover, leaving him wounded, but alive.

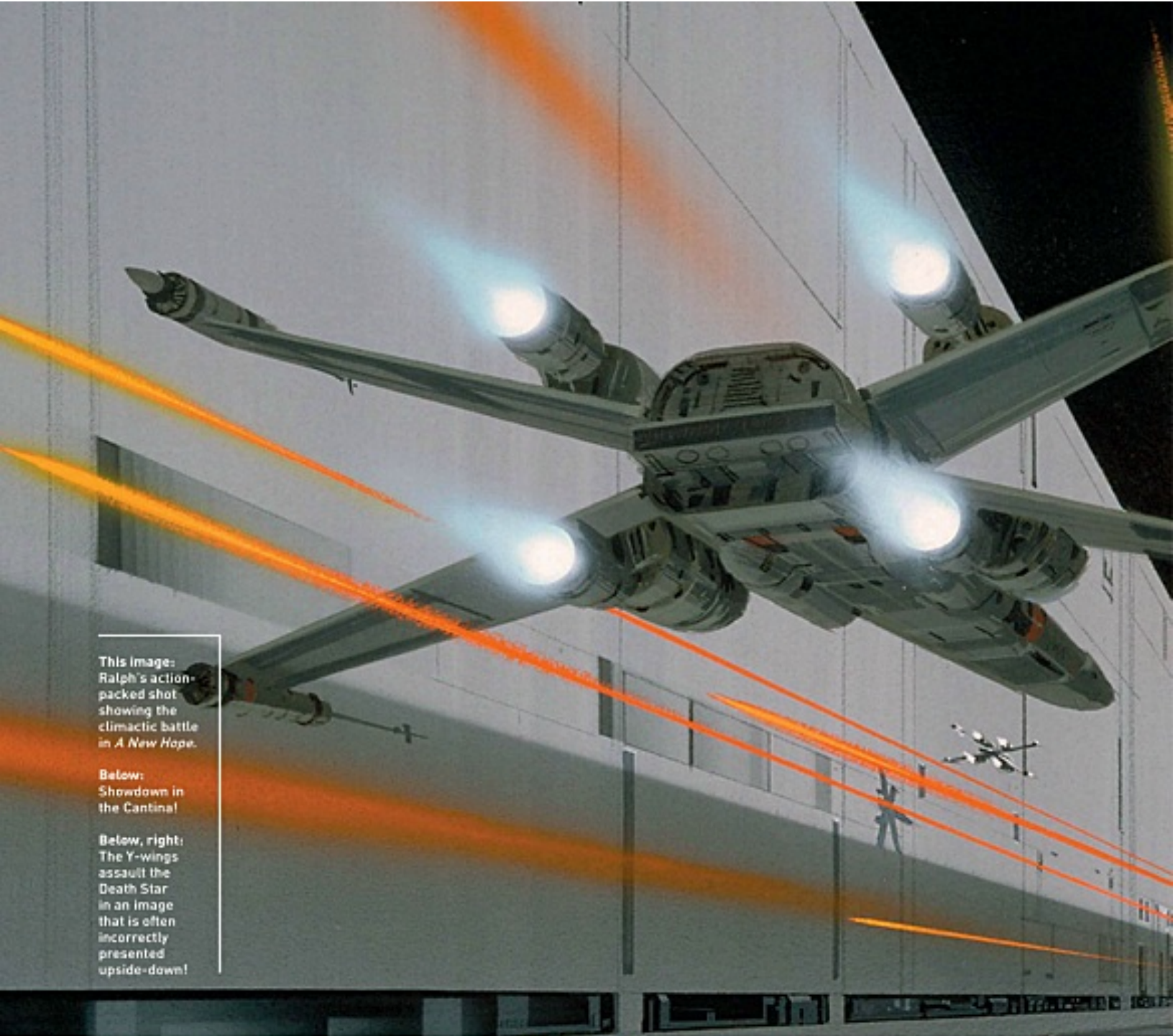
After Ralph completed his tour of duty, he was able to return to Boeing, but he realized that he still had much to learn about art, and he left to attend the California Art Center of Design. Eventually, he found work as a graphic designer and technical illustrator. Ralph began painting film posters, many of which were of a higher quality than the films they were promoting.

Left:
Photo by Stan
Stice, montage
by Paul Bateman.

Above, right:
Ralph's iconic
image of the droids on
Tatooine.

Right:
The Tusken
Raiders take
shelter on
Tatooine.






This image:
Ralph's action-
packed shot
showing the
climactic battle
in *A New Hope*.

Below:
Showdown in
the Cantina!

Below, right:
The Y-wings
assault the
Death Star
in an image
that is often
incorrectly
presented
upside-down!



A detailed matte painting of a futuristic space station or moon base. Several large, white, cylindrical structures are visible, with orange laser beams or energy pulses emanating from them. The scene is set against a dark, starry background.

He continued to produce artwork for both Boeing and Lockheed until leaving to join CBS, working on their coverage of the NASA space program. Ralph created photo-real paintings of the moon module, which they would later animate; his work would be the world's only glimpse of the Apollo spacecraft as it passed behind the moon and through a transmission black spot.

A NEW HOPE....

In the early 1970s, Ralph came to the attention of two young filmmakers, Hal Barwood and Mathew Robbins, something that would change Ralph's future forever.

Barwood and Robbins were trying to get a science fiction film called *Star Dancing* off the ground. They knew a few exciting production paintings might help. Hal had been impressed by Ralph's Apollo images as a film student and immediately knew he would be the right guy for the job. In 1972, the paintings Ralph did for Hal and Mathew caught the eye of their friend George Lucas. Two years later, *Star Wars* line-producer Gary Kurtz called Ralph, and then sent him the script for a space epic in waiting.

In his little apartment in L.A., Ralph sat back on his couch and began to read George Lucas' second draft script: *The Star Wars*. He made small pencil sketches as he turned the pages. The *Star Wars* universe gradually began to materialize on paper; planets, starships, and many of the characters we now all know and love.

Though George already commanded a certain level of respect after his success with *American Graffiti*, he was still having a hard time convincing any studio to get behind his "little space movie." The paintings would help Lucas explain to Alan Ladd and others at Twentieth Century Fox what he intended to create—and would eventually help the whole art department visualize the film.

Most of Ralph's Episode IV paintings took him only three or four days to paint, yet many of us have been mesmerized by them for years. There's no denying they have a magical quality, almost as though they were pulled from some hidden realm deep within his subconscious. Ralph often said that many of his best ideas arrived at

MOST OF RALPH'S EPISODE IV PAINTINGS TOOK HIM ONLY THREE OR FOUR DAYS TO PAINT.

that tipping point between being awake and falling asleep. Lucas supplied Ralph with reference material to help clarify the kind of visuals he had in mind and, in one case, even provided his own sketches of vehicles ideas.

Ralph's labors were far from over after the concept stage. He also found himself creating many of the Episode IV matte paintings, an especially amazing achievement when you consider he'd never painted a matte painting until that point. In fact, the very first thing audiences see after the scrolling text recedes into infinity is a spectacular image Ralph painted of Tatooine and its moon.

Ralph's involvement didn't end when the movie was completed either. Some fans will be surprised to learn that Ralph





had a hand in retouching numerous promotional images, photos that appeared on everything from magazine covers and T-shirts to posters and board games. Ralph added airbrushed elements to the raw publicity stills: glowing Star Destroyer engines, the blade of Vader's "laser sword" (as Ralph preferred to call it), the fiery exchange between an X-wing and a TIE fighter.

Over the years, Ralph continued to be the prime choice for *Star Wars* tie-in art: cards, packaging, book jackets, etc. These included the covers of the original *Star Wars* novelization and the first ever Expanded Universe novel, *Splinter of the Mind's Eye*. It wasn't long before he was asked to paint more covers for books written by the likes of Isaac Asimov, Jack Williamson, and Robert Silverberg, to name but a few.



HIS FIRST STEPS INTO A LARGER WORLD....

Unsurprisingly, many more film and TV offers arrived after the success of *Star Wars*. Following a short stint working on the infamous *Star Wars Holiday Special* (which Ralph never saw) producer Glen Larson approached Ralph and his fellow *Star Wars* artist Joe Johnston to design his new TV show: *Battlestar Galactica*.

Ralph and Joe were initially concerned that *Galactica* might be a little too similar to *Star Wars*; however, Lucas gave them his approval to work on the show, provided they both remained available once work began on *The Empire Strikes Back*. Ralph was surprised when some of his unused *Battlestar* designs made their way into Larson's next sci-fi show: *Buck Rogers in the 25th Century*, most notably Buck's memorable starfighter.



When Paramount decided it was time to bring *Star Trek* onto the big screen with *Star Trek: The Motion Picture*, Ralph was the obvious choice to help. Years later, Ralph would return to work on *Star Trek IV: The Voyage Home*. One of his many design challenges was to figure out just how to fit two enormous humpback whales inside a spaceship!

The film work kept on coming: **batteries not included*, *Cocoon* (for which Ralph received a well-deserved Academy award), *The Golden Child*, *Masters of the Universe*, *Total Recall*, *Nightbreed*, and others.

Ralph worked with George's friend Steven Spielberg repeatedly: designing the incredible Mothership for *Close Encounters of the Third Kind*, and *E.T.: The Extra-Terrestrial*, along with special effects designer Carlo Rambaldi. Though the concept

illustrations for *Raiders of the Lost Ark* were handled by brilliant pulp artist Jim Steranko, Ralph's touch was still evident in a small part of the final movie: Steven asked Ralph to provide a Bible illustration showing the Ark in devastating action, then kindly gave it a close-up!

IMPERIAL ENTANGLEMENTS...

Ralph was flown out to London when the time came to begin work on *The Empire Strikes Back*. After many months of preproduction artwork, his contribution would be more evident than ever. Ralph

created more art for *Empire* than any other film he would work on, including 50 production paintings and even more matte paintings than he produced for Episode IV. To his amazement, he was even asked to make a brief cameo appearance (later to be known as General Pharl McQuarrie), along with others from the art department: passing by inside the Rebel base on Hoth, clipboard in hand (no doubt off to sketch the Falcon).

Years later, *Empire* director Irvin Kershner would ask if Ralph would like to design his next

Above:
The tide of battle turns, as the Rebels take down an AT-AT!

Above, top left:
The Rebels take to the trenches.

Above, left:
The confrontation between Luke and Vader.

Left:
The stunning cover art for *Splinter of the Mind's Eye* (1978).

RALPH CREATED MORE ART FOR *EMPIRE* THAN ANY OTHER FILM HE WORKED ON.




This image:
Luke faces the
fearsome rancor.

Below: The
Empire takes
charge on Endor!

Below, right:
Monument Plaza
on Coruscant.
Familiar to fans
despite never
appearing in the
movies!

Below, far right:
A vivid take on
the prelude to
the sarlaac fight
in *Return
of the Jedi*.





project: a remake of the 1950s classic *Forbidden Planet*. Ralph created 16 incredible paintings and innumerable sketches. Though the film was never completed, it's clear from Ralph's work it would have been a spectacle to behold.

By the time *Return of the Jedi* rolled around, Ralph's involvement was a given. Though he spent a shorter period on Episode VI, his work still left a lasting impression; early work on the speeder bikes, the A-wings, Jabba's palace, and the sail barge being among the most noteworthy of his designs.

Back on the small screen, Ralph would design commercials for a bevy of major companies, all looking to bring a little McQuarrie magic to their products: Budweiser, Chevy, Panasonic, Pepsi, and Levi's all benefited from his flair and imagination.

Always open to new artistic adventures, Ralph collaborated with special effects legend Douglas Trumbull on a creative first for him: designing a ballet, *To Dream*

of *Roses*, by composer Robert Folk. Ralph would also go on to work with Doug on a number of simulator rides for his Showscan Entertainment System, including the *Back to the Future* and *Jurassic Park* rides for Universal Studios and *Sea Odyssey* at Port Aventura in Spain. Continually looking to explore new avenues of artistic expression, Ralph dipped his toes into computer game design with *The Noah Project*, and even architectural design—providing early concepts for the San Francisco Metreon Center.

A FORCE THAT BINDS THE GALAXY TOGETHER....

With the book, *The Illustrated Star Wars Universe*, Ralph would finally return to George's sandbox. But by the time work began on the prequel trilogy, Ralph was happy to pass the torch to a new generation of artists. His health had unfortunately begun to impede his ability to draw, and he decided it was time to take his well-earned retirement.

As the years passed and the popularity of *Star Wars* continued to grow, Ralph's influence took flight at the hands of many young designers. Ralph visited the art department at Lucasfilm Animation's Big Rock Ranch facility on a number of occasions. He was delighted to find Dave Filoni's team utilizing many of his unused designs, brought to spectacular life in *Star Wars: The Clone Wars*. Ralph was an incredibly prolific artist. Indeed, with every year that passes, more and more

artistic wonders resurface. Throughout his life, Ralph drew, painted, carved, and modeled wherever and whenever he had the opportunity to—even in the heart of war. Nothing made him happier. His entire body of work amounts to a vast achievement.

Much of Ralph's personal work is simply astonishing. He made the most beautifully constructed wooden clocks and furniture, built model airplanes from scratch, and experimented with all kinds of unusual media when freed from the limitations of commercial design. Ralph undertook all of his work, not for applause or recognition, but for the sheer joy of being creative. Despite his natural brilliance, Ralph was never boastful about his accomplishments and could always see the value in another artist's work. To those who knew Ralph, he was much more than an incredible artist; he was a very special human being in every aspect of his life. The kindest, sweetest gentleman you could ever wish to meet, he could always be relied upon to captivate a room with a tale; hysterically witty one moment, and deeply thought-provoking the next.

It has been said that the role of the artist is to "dream better futures into being." I don't think there has ever been an artist who did so more successfully. And for that, we will always owe Ralph a debt of gratitude.

ABOUT PAUL BATEMAN

Paul is a London-based art director and concept designer. Friend to Ralph McQuarrie and (thanks to Stan Slicke) someone who often finds himself doing what he loves best: working with Ralph's art and telling whoever will listen what a special person Ralph was. Paul is a frequent guest on the *Star Wars* podcast, "The Forcecast." 🍌

EXPANDED

To find out more about Ralph McQuarrie, visit www.ralphmcquarrie.com

To buy Ralph related books and merchandise: www.dreamsandvisionspress.com

Also see: *The Art of and Making of original trilogy Star Wars* books published by Del Rey.

UNIVERSE



Speak like a



SITH LANGUAGE CREATOR BEN GROSSBLATT OFFERS A CRASH COURSE ON THE FINER POINTS OF THE MOST EVIL LANGUAGE IN THE GALAXY!

In November, 2010, I was given an assignment right up my alley: Invent a Sith language for *Book of Sith*, a collection of Sith history, philosophy, and artifacts [available from Amazon].

My goal in developing Sith was to create a plausible, linguistically sound language. Plausible, in that it would sound and feel real—not like a cartoonish language for the bad guys to speak. (I wouldn't be putting sentences like *Glotch blug bodge!* in the mouths of the Sith.) Linguistically sound, in that it would conform to patterns and principles of [human] language. This is the way to achieve a language with the depth and richness that the *Star Wars* galaxy demands.

I faced more practical considerations, too. For instance, Sith had to look pronounceable. Otherwise, no one would

even bother trying to speak it. The words would just lie there on the page. I knew that Sith would have no "words" like *r'rhhoqtk*.

The first step was settling on what linguists call a segment inventory—a list of the phonemes [speech sounds] employed by a language. Combined with a system of phonotactics (the ways phonemes are put together), this would give the Sith language its personality, its unique feel. In order for the language to come alive and embody fans' ideas of the Sith, the language would need to be realistic, of course, but it would also need to *sound right*.

Sith needed to feel martial and mystical. You had to be able to imagine it carved into temple façades, painted on tattered banners, and yelled from parapets. It needed to work as a suitable, aesthetically-pleasing vehicle for

communication among the feared and misunderstood Sith—for curses, chants, conspiracies. To that end, I imagined a tough—but not barbarous—language, one that could convey a kind of confident, elegant cruelty. And Sith would have to ring with authority so you could envision it functioning among elites of the dark side the way Latin functioned in Europe for centuries: as a repository of culture and learning.

To achieve a formal, quasi-military quality, I preferred the frequent use of closed syllables [syllables ending with consonants] to make brisk, choppy words.

chwûq

"ember"

hâsk

"anguish"

ajak

"doctrine"



A note for language nerds

In rendering Sith words in the Roman alphabet, I use two special symbols: [û] stands for the vowel sound in *club*. [â] stands for the vowel sound in *bash*. Those symbols aren't part of the IPA (International Phonetic Alphabet), but I wanted to avoid symbols that "civilians" would find completely unfamiliar.

Giving Sith a mystical feel was more of an art than a science. I hoped to evoke a kind of ancient strangeness with consonant clusters like *nw-*, *dzw-*, and *tsy-*.

nwûl	"peace"
dzwol	"to exist, abide"
tsyôq	"to squeeze with the hand"

Translation headaches

Because of its limited phonetic palette, creating Sith versions of *Star Wars* names can be tricky. Take the name *Palpatine*. Sith doesn't have a "p" sound, and no Sith words have an "ee" sound in a closed syllable or an *i* between consonants. The closest a Sith speaker with a heavy accent could come to replicating the Emperor's name might be *Marmûtin* (or "mar-muh-tin"). I like to think creative Sith scribes would translate His Excellency's name into their own language. If the basis of his name was the same as the word *palpitate* ("to throb"), then the Sith equivalent of his name might be *Chirikyât* ("chee-ree-kyatt"), or "He Who Causes Them to Throb and Tremble in Fear."

Given that Sith might have appeared on pedestals and pillars, and in the dark declarations of tyrants, I wanted the words themselves to be like monuments. Imposing, undeniable. Words like steles recording the names of sinister heroes. To my mind, long, intricate words suggested something about the language's structure; Sith would be an agglutinative language. That is, a language, like Turkish, that builds words by stringing together many meaningful parts.

The Knotters of Entrails (alchemists who created Sithspawn, as described in *Book of Sith*) would be known in Sith as *Ninûshwodzakut*. That jawbreaker is built from four separate chunks, like so:

nin	+ûsh	+wodza	+kut
"tie, knot"	agentive marker	"intestines"	collective plural marker

The phrase "because of dreaming about a demon" is rendered in Sith as a single, towering word—*kûskutsiqsayanjat*:

kûsk	+ut	+siqsa	+anjat
"to dream"	nominal marker (of verbs)	"demon"	ablative marker

Accent these lexical Goliaths on the first syllable—every Sith word is stressed that way—and they take on a looming, teetering quality, as if they might collapse and crush you.

Sith Scribing

Beyond these and other abstract concepts that appealed to the linguistics work in me, there was also a writing system to invent. I wanted this version of Sith writing to lend itself to calligraphy—the *Book of Sith* Holocron contained a scrap of Sith burial shroud, after all—as well as to printing and inscribing (imagine 10-foot-high Sith letters chiseled into stone slabs).

The Sith alphabet (the Killât):

t	𐌹	i "heat" "hit"	𐌹
d	𐌺		
k	𐌻	â "hat"	𐌻
q	𐌽		
n	𐌾	u "suit" "soot"	𐌾
n	𐌿		
ts	𐍀	û "hut"	𐍀
dz	𐍁		
s	𐍂	o "toad"	𐍂
z	𐍃		
h	𐍄	a "ah"	𐍄
ch	𐍅		
j	𐍆	oi "toy"	𐍆
ah	𐍇		
r/l	𐍈	ai "buy"	𐍈
w	𐍉		
y	𐍊		

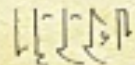
Note that some consonants combine with w and y to form complex characters:

tw	𐍋
dw	𐍌
mw	𐍍
nw	𐍎
tsw	𐍏
dzw	𐍐
ty	𐍑
dy	𐍒
my	𐍓
ny	𐍔
tsy	𐍕
dzy	𐍖

Putting it all together—the phonology, the morphology, the syntax, and the writing system—means we can produce things like this, the Sith version of the Rule of Two:

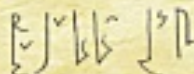
The Rule of Two

Chwayatun
chwayat + yun
"rule, law" + "two"



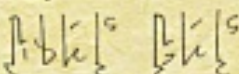
Two there should be:

Dzwozokka yun
dzwoz + okka + yun
"to exist, abide" + hortatory mood + "two"



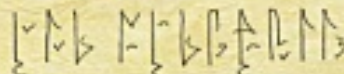
no more, no less.

nyâshqûwai, waiqûwai
nyâsh + qû + wai
"big, much, + comparative + negation
many"



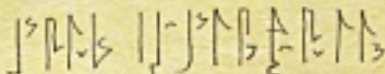
One to embody power,

Wotok tsawakmidwanottoi.
wo + tok + tsawak + midwan + ottoi
"one" + ordinal number marker + "embodiment" + "power" + dative marker



the other to crave it.

Yuntok hyarutmidwanottoi.
yun + tok + hyal + ut + midwan + ottoi
"two" + ordinal number marker + "to crave" + nominal marker (of verbs) + "power" + dative marker



nwi + qû + wai
"small, + comparative + negation
few"

There's more to say about Sith (and in Sith), but these basics are enough to express the mood and character of the language of the dark side.

Qorit ("The End")

Ben Grossblatt is a senior editor at becker&mayer!, the bookmakers who developed and produced *Book of Sith* and its Holocron case as well as *The Jedi Path*. Ben discovered Star Wars in 1977 and earned a Master's degree in linguistics in '97. His last name translated into Sith is Dzunyâsh.

AN UNFOLDING STORY

STAR WARS AND THE ANCIENT ART OF PAPER FOLDING COLLIDE IN A WHIMSICAL SERIES OF BOOKS FOR YOUNG PEOPLE. AUTHOR TOM ANGLEBERGER EXPLAINS ALL TO *INSIDER*.
INTERVIEW BY J. W. RINZLER

About these books: The Origami books feature Dwight, an eccentric sixth grade student who doesn't quite fit in. One day, he makes a Yoda origami finger puppet that is seemingly able to use the Force to predict the future and offer advice....

Right, this page: Author Tom Angleberger.

Right, opposite page: The star of the sequel: the amazing Darth Paper, and (far right) the latest book *The Secret of the Fortune Wookiee!*

Below: The school bus featured in the story pays tribute to Ralph McQuarrie, but can you spot where the number comes from?

Star Wars *Insider*: So what gave you the idea to do the book in the first place?
Tom Angleberger: I was looking around on the Internet and I saw a picture of a really glorious origami Yoda, created by a Japanese paper folder named Kawahata. I just started fiddling around with a piece of paper to see if I could make a really simple version. I had to draw a face on it to make it look at all like Yoda and put it on my finger. That's where the book came from.

What appeals to you about origami?
I've been doing it since I was about four and I still haven't gotten very good at it. I would go through these books and get so frustrated and end up with something that was supposed to look like a unicorn but didn't. It's a crazy relationship, but I always find myself drawn back to it.

When you put it on your finger, did you start doing the Yoda voice and giving people advice?

That was more in my head. Yoda would be the perfect person to help get a nerd out of an awkward situation. After that, I found other stories I could write. Before long, I established the character of Dwight, the kid who made the origami Yoda.

Is Dwight modeled on yourself?

Dwight is an awful lot like me. Dwight is the weirdest kid at his school, and I was the weirdest kid at my school. But the dark side of it all is that Harvey [the kid who makes Darth Paper in the book's sequel] is also based on myself because I had a dark side to me, especially when I was in school.

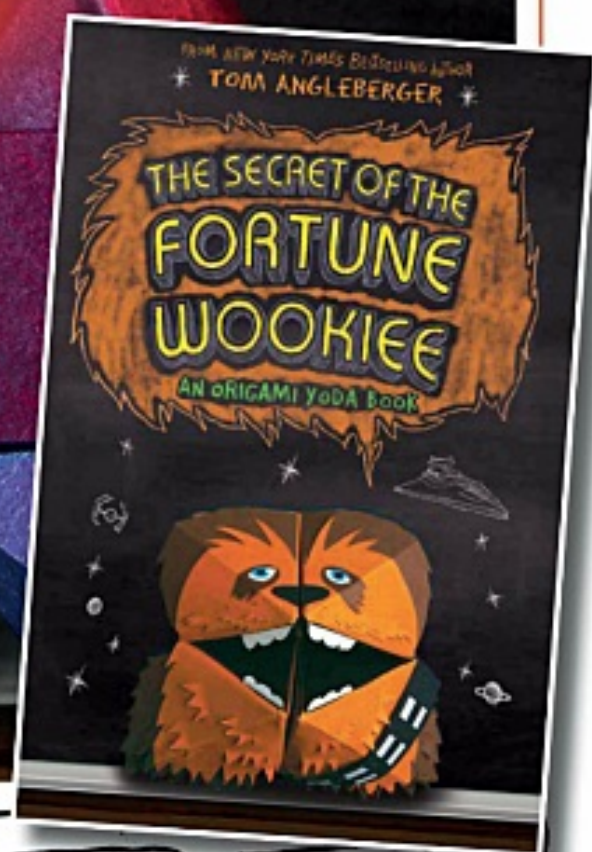
You visit lots of elementary schools. Is the book having an effect on the way kids are thinking about things?

When I go into the school, for one day at least, the nerds are the heroes of the school. I'll say "Did anybody bring their own origami Yoda?" and some nerd will hold his up, so I'll bring it up and show it to everybody and that kid's the hero of the day. Hopefully that lesson lingers because that's the lesson of the book too: it's nerd power!

Luke has a dark side and a light side. In your books, you've separated that into two characters: Dwight and Harvey.

Yes, that's very true. Basically I see it as these two kids that have a lot of trouble dealing with the world and one of them is very negative. He's just going to attack all the time. Then, there's this other kid, who seems less likely to figure it all out. He finds this





incredibly positive way of dealing with school, and ends up making a positive change for other kids, too.

Your third book in the series is entitled *The Secret of the Fortune Wookiee*.

My hope is for a healthy series to grow out of all this. Six books to fit with the six movies would be really nice.

Throughout the books, the kids are very supportive of each other. I think a lot of that is Yoda's influence. It's amazing how mean kids are to each other, even to their friends, and I tried to put that in the books. For instance, Kellen and Tommy are best friends and yet they always end up insulting and getting exacerbated by each other, but Yoda reminds them to take care of each other. That's a theme in the third book—they realize that Dwight is in trouble, and it takes the Force to get them to act on it.

There's a question in the books about whether Dwight is really channeling some sort of Force-like power or if he's just making it up. Can I give you a non-denial denial on that? Kids ask me that all the time. There may be more evidence coming in future books. I run into a lot of kids who completely believe that Origami Yoda is using the Force. For me it's a lot more complicated than that. Yoda had a lot of wise things to say. There doesn't necessarily have to be a magical connection.

Are there any *Star Wars* references hidden in there?

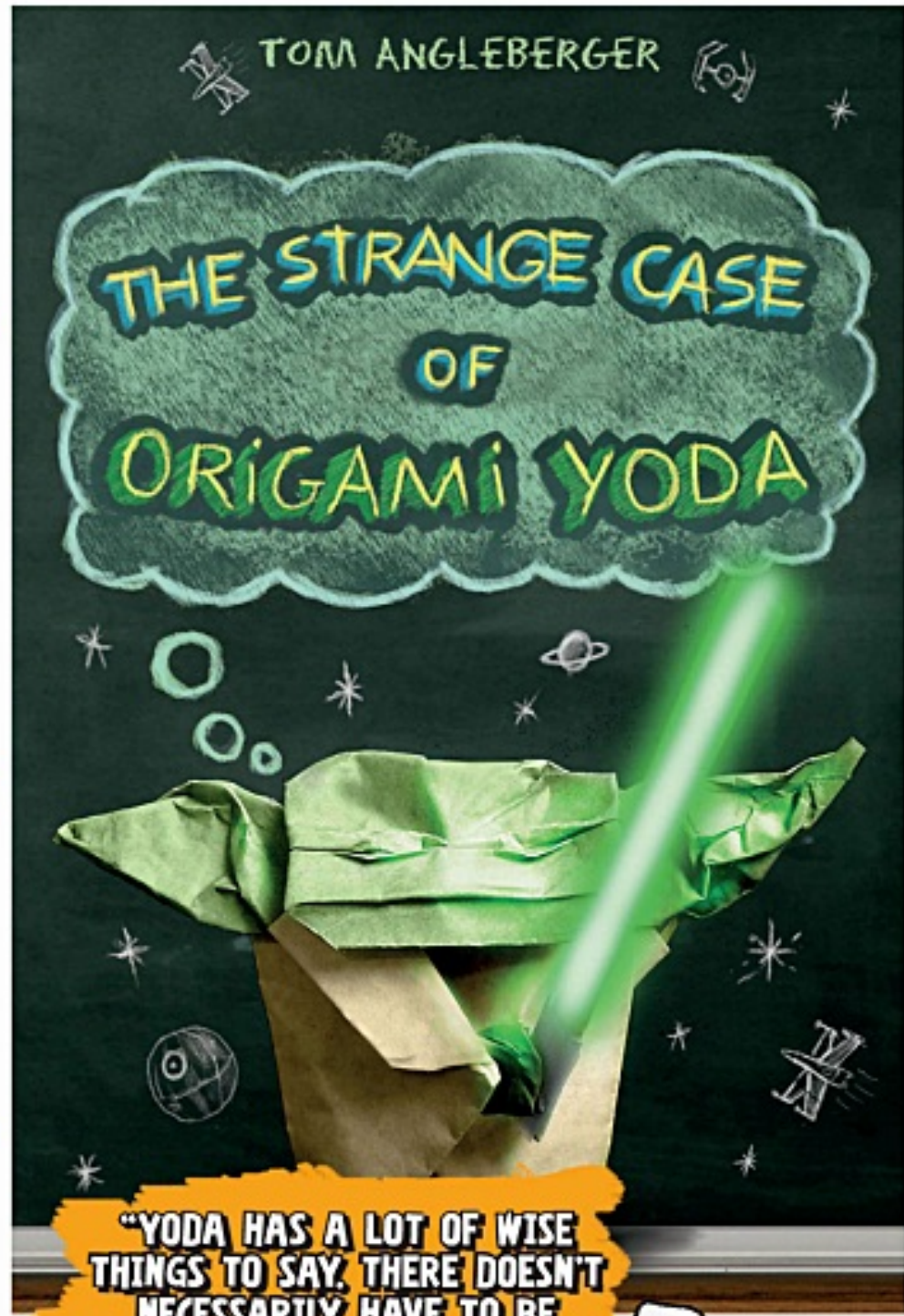
Oh, yeah! The number on the school bus in *Origami Yoda* is a good one. To me, it seems to stand out like a sore thumb, but nobody ever picks up on it! See if you can tell what it is!

The books are a kind of journey where the kids are learning.

I'm learning a lot about about how to deal with someone like Dwight. It's not a question of him learning to fit in; it's a question of him truly not fitting in. I've been learning a lot about myself because I was like that.

The funny thing is, so many of the kids just rip through the books for the jokes and stuff; they don't pick up on any of this stuff, which is fine as long as they're having a good time. I don't want them to stop

and learn a lesson, which is one of the reasons why I never mention exactly what Dwight's diagnosis is. I don't want them to think this is like an after-school special or something. I think Dwight is clearly different in a big way, but I do hope people start to realize that so many people have something to contribute. Some of them just haven't found out how to contribute yet. 🙌



Above: The paper Jedi who started it all: Origami Yoda!

Above, right: Jabba, as drawn by Tom Angleberger



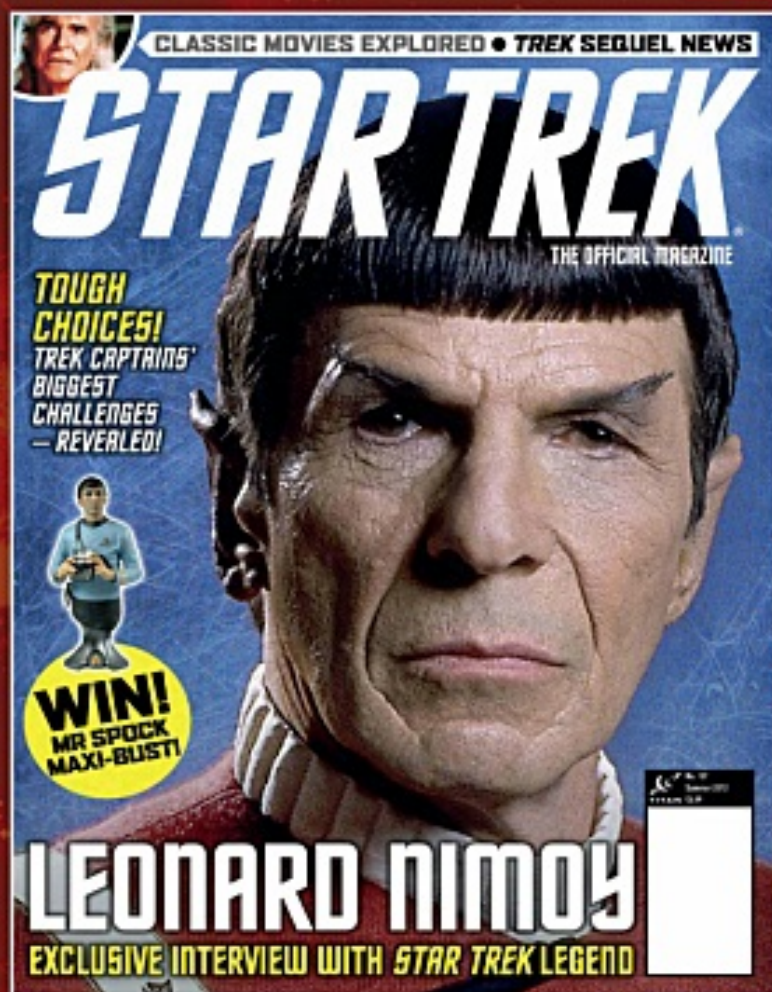
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The Strange Case of the Origami Yoda and *Darth Paper Strikes Back* are available now. *The Secret of the Fortune Wookiee* is out August, 2012.

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THE FORCE RUNS STRONG

A man and a woman are running towards the camera. The woman in the foreground is wearing a white tank top with 'COURSE of the FORCE' printed on it and black shorts. She is holding a lit lightsaber in her left hand. The man in the background is also wearing a similar white tank top and black shorts, and is holding a lightsaber. The background is a bright, slightly blurred outdoor setting.

WHAT HAPPENS WHEN YOU CROSS STAR WARS FANS, A RELAY RACE, AND A WORTHY CAUSE? WHY, A LIGHTSABER RELAY RUN FOR CHARITY! COMEDIAN AND NERDIST INDUSTRIES FOUNDER, CHRIS HARDWICK, DISCUSSES THE INSPIRATION BEHIND THE IDEA. INTERVIEW BY PABLO HIDALGO.

If you're heading to San Diego Comic-Con International in California this summer, consider stopping about 130 miles short of your destination—and starting a very special journey for charity called Course of the Force. From July 7 to 11, participants will run a quarter-mile increment while carrying a lightsaber, passing the elegant weapon to the next runner while raising money for the Make-a-Wish Foundation. As the lightsaber is thus carried from Santa Monica to San Diego, the course will become a place to celebrate Star Wars fandom. To run, for each quarter-mile increment you'd have to raise \$500 in sponsorship money. If you can't make it to California in time to participate, you can sponsor other runners, or support the cause in other ways at CourseoftheForce.com. Lucasfilm Ltd., Nerdist Industries, Octagon, and Machinima have teamed up to create the event, which will be full of prizes, surprises, and fun along the way.

This page:
Always on the
move! (Image:
Shutterstock)
Opposite page:
Chris Hardwick,
the man behind
Course of the
Force!

Star Wars Insider: Can you tell us how Course of the Force came about?

Chris Hardwick: My business partner, Peter, has a young son who wakes him up every morning by smacking him in the face with a plastic lightsaber. So he took that experience and remembered that he had run with the Olympic torch in '96. When we first started talking about a lightsaber run, we said, "Surely someone's done this, right? Right?" And then you start saying, "I don't remember hearing about this. I guess no one's done this. Really?" It seemed so obvious to us!

We approached Lucasfilm and they were amazingly helpful throughout the process. It came together very quickly. I think from the time of the idea to actually announcing Course of the Force, it was only a few months. It's just one of those things when you say to people what it is, they immediately say, "Oh, I get it." They immediately know what you're talking about.

What do you, as a fan, hope to see come from fellow Star Wars fans participating?

It's the creativity of the runners. I love cosplay. I would love to see fantastic costumes running in the relay. It is going to be along the California coast, and while it's always a little bit cooler by the water, I would be hesitant to recommend that someone go in full Wookiee garb. I think your slave Leias are gonna fare better in the heat, but, in general, I think I'm looking forward to the depths and breadth of creativity. I envision someone running along and having the 501st jogging behind them. I envision someone doing a kind of cool



"I THINK YOUR SLAVE LEIAS ARE GOING TO FARE BETTER IN THE HEAT"

speeder bike, but their feet are camouflaged and it looks like they're riding.

That's my favorite thing about the community of people who listen to our podcasts and follow the stuff that we do at Nerdlist: They're creators as much as they're consumers. They'll take an idea and a million creative minds get together and morph and evolve it and make it into something you never would have thought of. That's what I'm excited to see in the relay. Certainly, people are welcome to run just in shorts if they want to, because all the money is going to Make-a-Wish. It's a good cause and the spirit of it is positive.

What can people expect from the live Nerdlist presence at stops and venues along the course?

Parties, music, panels, and more. We've confirmed that Drew Carey, Jim Gaffigan, Jessica Parker Kennedy, Allison Haislip and

Alex Albrecht will be involved, with more to come. We'll have members of the different Nerdlist podcast families there. Stand-up shows. Every night there will be entertainment that stems from the different limbs of the Nerdlist creature.

I keep coming to this idea that I want to do a blue-grass band called the Notable Hutts. I went to Wookieepedia once when I was looking up something about Jabba's background. I found this section of "Notable Hutts." I think Notable Hutts sounds like a blue-grass band. I don't know if we'll actually get the Notable Hutts together in time for this relay, but I'm hoping to.

For those of us who can't make it to the coast, but want to watch the fun, can you talk about the online presence?

We're going to live-stream the event on the Nerdlist channel (youtube.com/nerdlist). We're going to do a lot of programming along the way, and shorter-term programming as well. We're looking into building out Jabba's barge that will go along with the run. That will be the vehicle where we do our broadcasting from.

What's the reaction so far?

Amazing. We're building a yellow brick road to Comic-Con, celebrating the days leading up to it. When I was growing up, obviously every kid loved Star Wars, but not every kid felt they could dress up like Han Solo. You had to be very careful about how "out" you were about your nerd-ery. Now, we're at a time in our culture when you can celebrate it openly; people support you and no one's going to put you in a trash can for being a nerd. It's stuff that we're passionate about and we're going to celebrate that and do it all for charity. 🙌

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Chris Hardwick joins Star Wars Celebration VI as a special guest host for the biggest party in the galaxy, August 23-26, 2012 in the Orange County Convention Center in Orlando, Florida!

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MY STAR WARS

MASTER CRAFTSMAN **BRIAN MUIR** IS THE MAN RESPONSIBLE FOR SCULPTING ONE OF CINEMA'S MOST ENDURING ICONS: DARTH VADER, AS WELL AS STORMTROOPER ARMOR, AND MORE BESIDES. HE TELLS *INSIDER* ABOUT HIS *STAR WARS* EXPERIENCE. WORDS: **MARK NEWBOLD & JAMES BURNS**

Can you reveal something about yourself that will surprise *Star Wars* fans?

My first career choice when I was at school was to be a sports teacher. My primary passion was basketball and I was picked to play for my county. I then went for a trial for the England team. I played until injuries forced me to give up, but I then coached the National League youth teams until I was 50. I am now an enthusiastic follower of basketball from the comfort of my armchair.

What was your first reaction to seeing *Star Wars* for the first time?

I, along with many crewmembers, had the opinion that the film was strange, and doubted it would be a huge success. It was only when I went to the cast and crew screening in London that I realized how wrong our opinions had been. After the opening sequence, when the *Star Destroyer* flies over the screen, the whole audience applauded. At the end of the screening, the crew showed their appreciation with a standing ovation. It was a real mark of respect as film crews are a hard bunch to impress!



Photo by Paul Gribble
www.fantasyphoto.com



Do you have a favorite scene?

It has to be the first sight of Darth Vader, when he emerges through the smoke on the *Blockade Runner*. To see his extraordinary presence on screen was incredible. It was the first time I had seen the character come to life.

How long did you work on *Star Wars*?

Initially, I was hired to do six weeks work on the film, but I ended up sculpting the Stormtrooper armor, Darth Vader's mask, helmet, and armor, the heads of two droids: Death Star droid (below) and CZ-3 (right), and doing some work completing See-Threepio, which took over four months.



Do you have any *Star Wars* memorabilia?

I have an ever-expanding collection of all things *Star Wars*. I have a Return of the Jedi Vader mask and helmet, and a very accurate fan-made Stormtrooper helmet generously given to me. A unique addition to my collection is a pair of white clogs, embellished with the Imperial logo, which were presented to me by the Dutch Garrison of the 501st Legion.

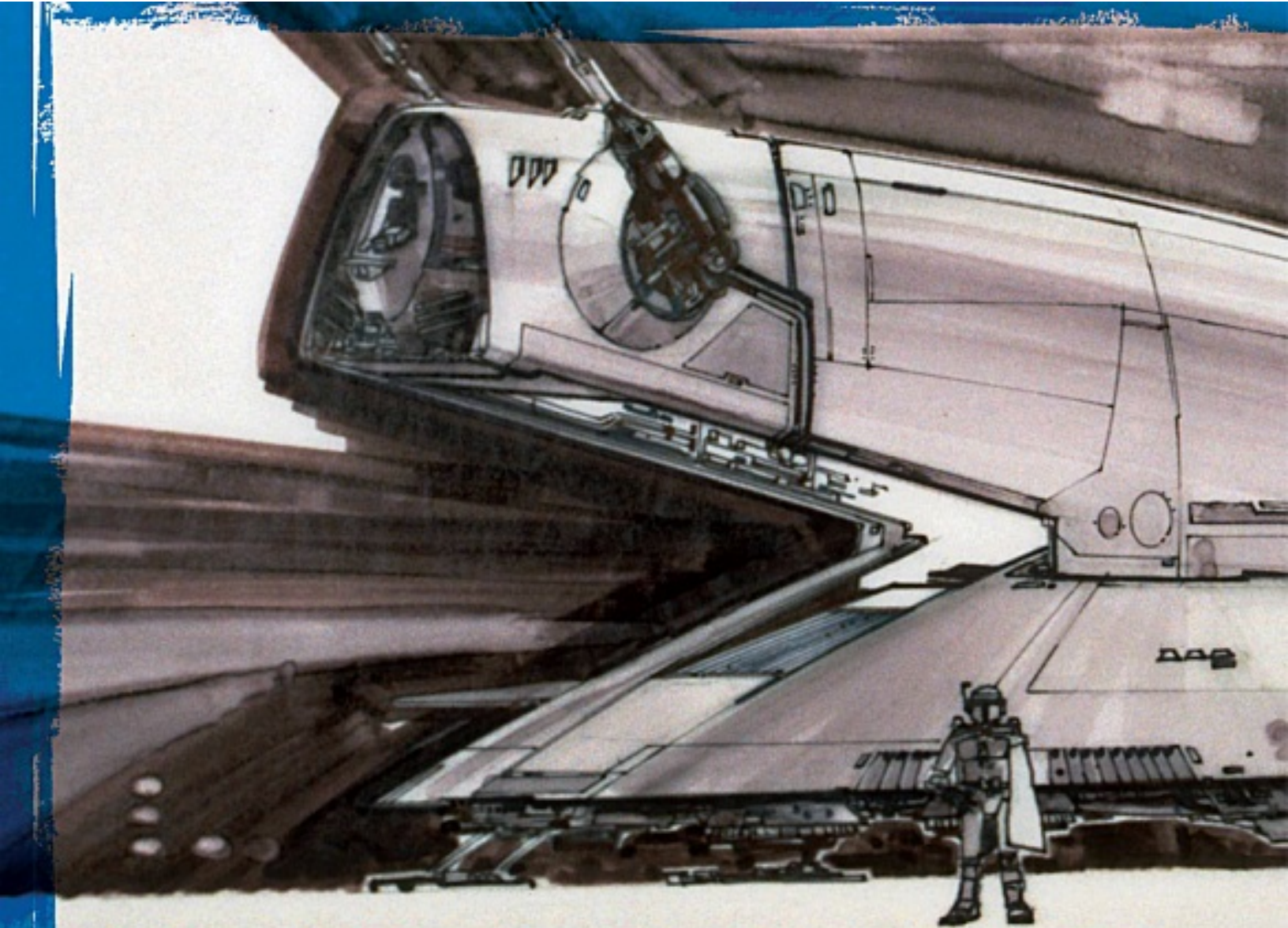
What is your favorite *Star Wars* film?

It has to be *A New Hope*. Not only was it groundbreaking for its time, but it holds so many good memories for me. It was my first project back into the film industry after a break of three years. I had the pleasure of working with the great production designer John Barry, and the talented sculptress Liz Moore, and so many other skilled people who I still work with to this day. Without having been involved in the creation of Darth Vader and other characters in *A New Hope*, I would not now be having such a wonderful time traveling the world and meeting appreciative fans.

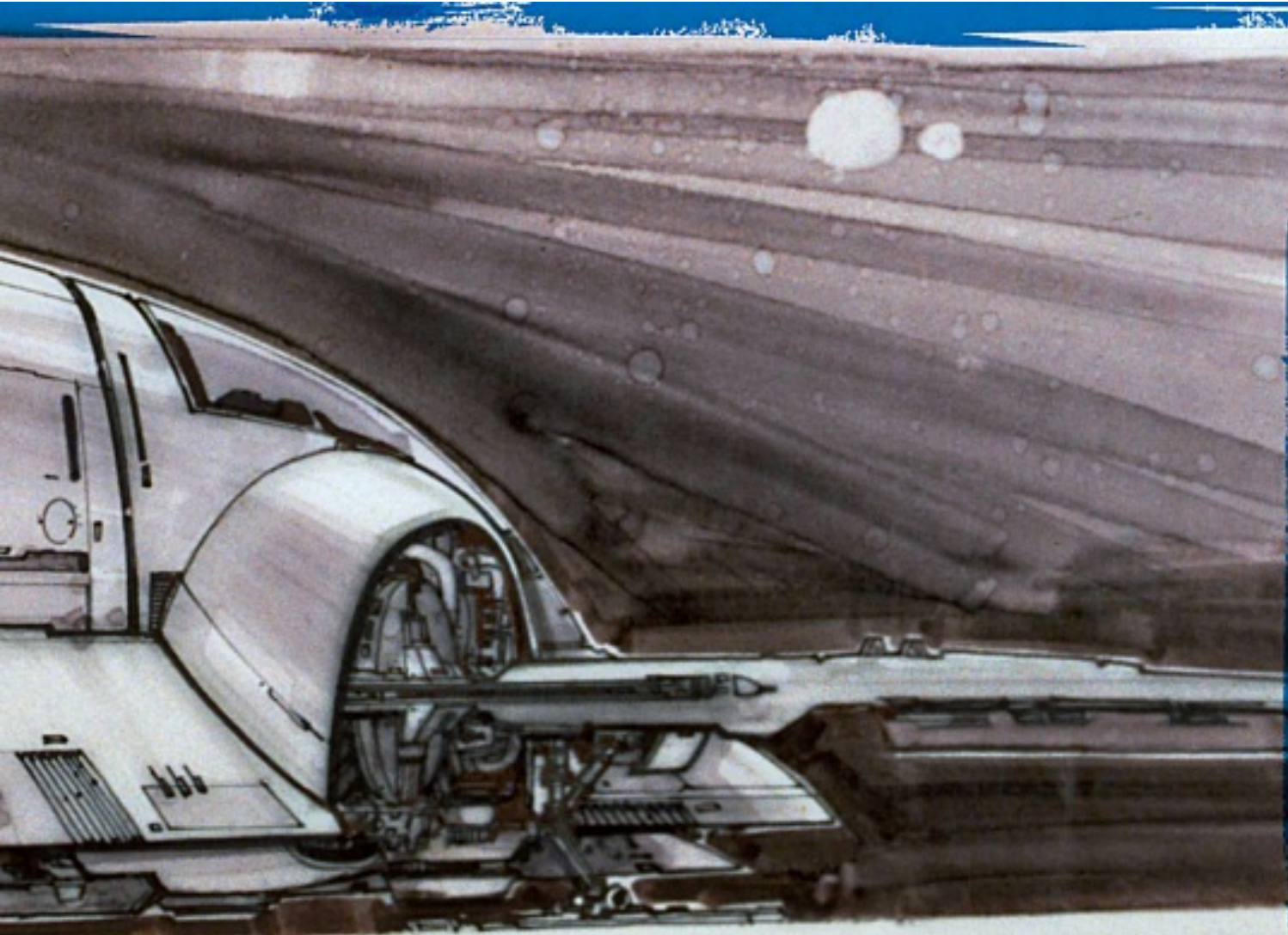
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Read more about Brian's work at www.brianmuirvadersculptor.com

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DESIGNS ON AN EMPIRE!



Main image:
Slave I and
Boba Fett as
illustrated by
Nilo Rodis-
Jamero (above).

ASSISTANT ART DIRECTOR NILO RODIS-JAMERO LIFTS THE LID ON HOW HE GOT HIRED BY GEORGE LUCAS TO HELP CREATE *THE EMPIRE STRIKES BACK*. INTERVIEW: J. W. RINZLER

How did you first meet George Lucas before *The Empire Strikes Back*? I was designing military tanks in San Jose. Within eight months of my one-year contract I was unhappy and was advised to quit. The day my contract ran out, Joe Johnston [special effects art director on the original *Star Wars* trilogy] called me, and said he'd heard about me through San Jose State Industrial Design.

He wanted to know if I was available and invited me to come over for a meeting with George Lucas. I met George in this house that did not have any movie trappings whatsoever. I just thought it was really weird to be interviewed in my suit and tie with my slide projector in somebody else's house.

So there I was with my school portfolio, which was basically a long continuous scroll. To view the scroll, you have to unspool it on the floor. So, while I was

presenting my slide-show, George was on the floor looking at this scroll. He was more interested in my schoolwork than he was with my car designs. At that time I'd just come out from General Motors, designing cars and military tanks, but he was not interested in that at all.

He interrupted my slide presentation three times. He asked, "Do you like science fiction books?" I said, "No." I went on with my presentation, and then he came back up again and said, "Do you like science fiction movies?" I said, "No," and I went on with my presentation. He asked, "Do you like movies?" I said, "No." He said, "Why don't you come and work for me?" I said, "What do you do?" He said, "I make movies." And I said, "Movies are designed?!" I honestly didn't know that! He said, "Have you heard of *THX 1138*?" I said, "No." "Have you heard of *American Graffiti*?" I said, "I heard about that." And he said, "Have you heard of



Star Wars?" I said, "I heard that's really good." He said, "I made that!"

Later I asked him, "Why would you hire me? I don't know anything about film." This is almost word-for-word what he said: "You used to do tangible designs. Now I'm asking you to do intangible designs. That's why." I'd never thought of that.

To this day, because of that encounter with George, I tend to hire enthusiastic amateurs instead of seasoned professionals.

What happened next?

Joe never really told me, "Here's how you do it, kid." He'd just say, "Here are some papers and some pens. Tell me what you need."

He took the first floor of the house where we worked [on Ancho Vista in San Anselmo] and I took the second floor, so I'd barely ever see Joe. We would chat but he would leave me alone; then, around noon, we'd get together and have lunch. Then during preproduction, every two weeks or so, George would come in and look at our work.

No specific sequences or characters

were actually given to me. I started seeing Industrial Light & Magic's Phil Tippett and Jon Berg occasionally.

**"I ASKED GEORGE LUCAS
'WHAT DO YOU DO?' HE
SAID, 'I MAKE MOVIES.
HAVE YOU HEARD OF STAR
WARS? I MADE THAT!'"**

What was George like to work with?

On *Empire*, I was lining up a shot and George walked in. He was looking at what I was doing, and said, "Do you mind if I move something?" It was the ion cannon shooting into the sky, as the Rebels escape from Hoth. He moved an element that I was framing and said, "Take a look."

All he did was move the foreground gun turret, and the framing suddenly became absolutely brilliant. It was good

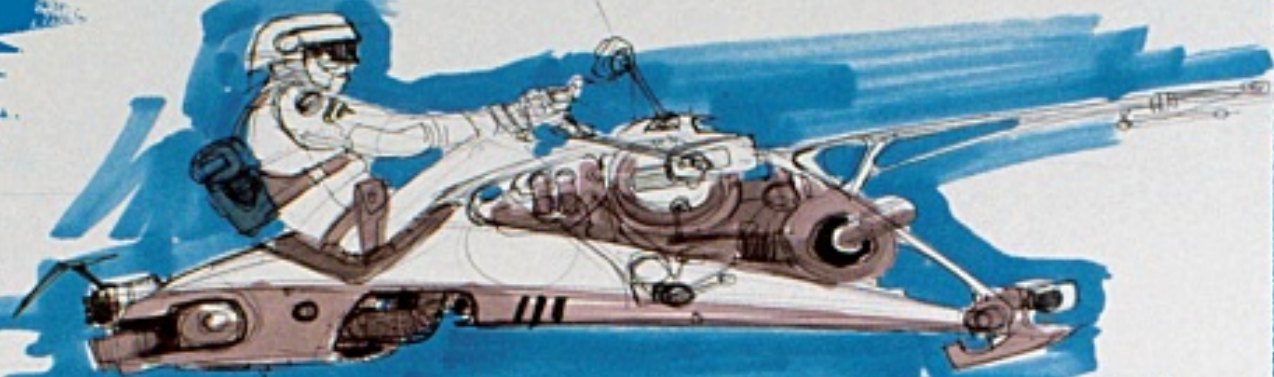
design; it was good balance; and in the moment of trying to frame a shot, the designer in me had gotten lost in the minutia of what I was doing.

He always keeps the big picture in mind.

George is the painter and I'm merely a brush, and the canvas is his movie. I occasionally have an idea: "You know what would really look good in that sky, George, is the perfect blue." But George takes the brush, and dips you in red paint. I never took offense at the fact that he didn't use my idea, because I was just a tool to his art.

What else do you remember about production on *Empire*?

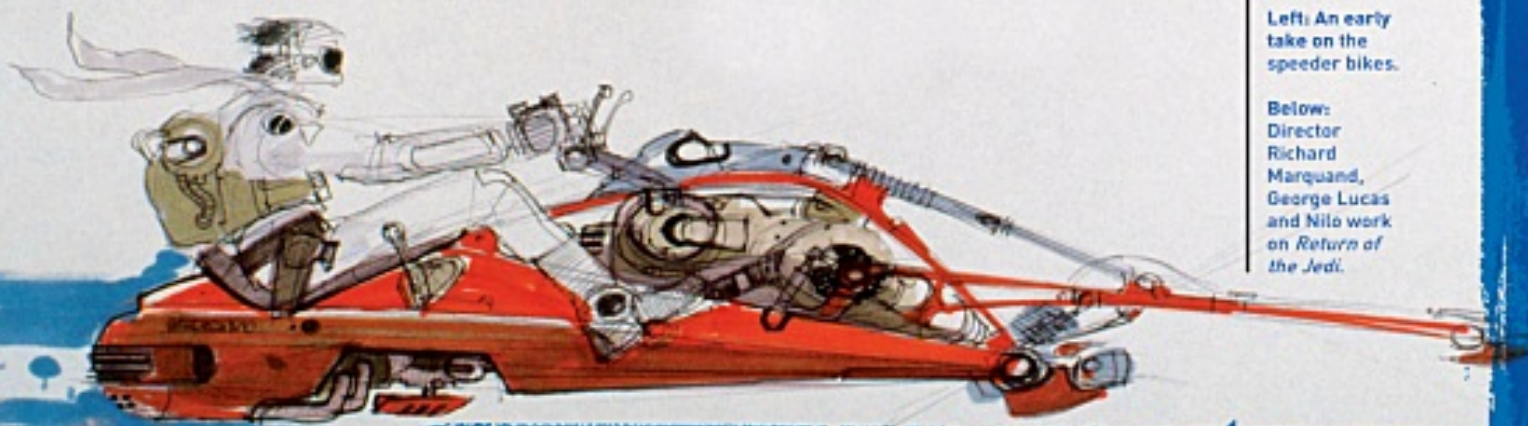
The first time I met the rest of the crew was after some months of Joe and I working by ourselves. There was really no script that I remember. I was just told to work on sequences or help on sequences through storyboards. I was just framing shots. One day later on, George told us to gather all the storyboards and took us to a bigger [continued on page 56]



Far left: Concept costume design for the cloud car pilot by Nilo.

Left: An early take on the speeder bikes.

Below: Director Richard Marquand, George Lucas and Nilo work on *Return of the Jedi*.



© L.F.L. 1981

GOOD ENOUGH!

Nilo Rodis-Jamero: I was hired by Walt Disney Studios to shepherd and produce the special effects for the movie *Flubber* (1997), and I really wanted to hire a New York-based company, called Blue Sky. But Disney had hired me because I had experience working with ILM.

By coincidence, I ran into George. He said, "You know, this is really cool that you're doing this. I'll make you a deal. I'll give you 10 percent off across the board, but you have to make your director accept the first 10 shots." And I said, "That's a no-brainer. I'm going to have Les [Mayfield, the director] accept the first shot. This is the reason why I was hired to begin with—to guide Les—because he had never done a big effects movie before. So I went back to Disney and had a meeting with Les, and he goes, "Absolutely. Ten percent, that's almost like half a million. You know, we can buy a lot of stuff with that." I said, "Great."

The first shot that came in from ILM... Les would not take it. Les would not take the second shot. Les would not take anything, and George came back to me and said, "See." Directors sometimes get so hung up on the first shot, whereas George would always accept the first shot in the belief that it will give you momentum.



And in fact the first few shots don't matter, because what you're really looking for is the momentum and for the technology to catch up somewhere in the 200 shots; then you can come back to the first 10 shots and actually make that even more perfect, but you have to accept them on the first go. It's what in George parlance was "CBB": "could be better," but he accepts it.

On *Empire*, Dennis or Ken would sometimes be saying, "No, no, that's not good enough," and George would just go, "No, that's good enough. Next!"

HEAVY AGING THROUGHOUT
ALL COLORS VERY SUBDUED

**"GEORGE LUCAS IS THE
PAINTER AND I'M MERELY
HIS BRUSH, AND THE
CANVAS IS THE MOVIE."**



room, and in that room there was Dennis Muren, Richard Edlund, Ken Ralston, and Phil Tippet.

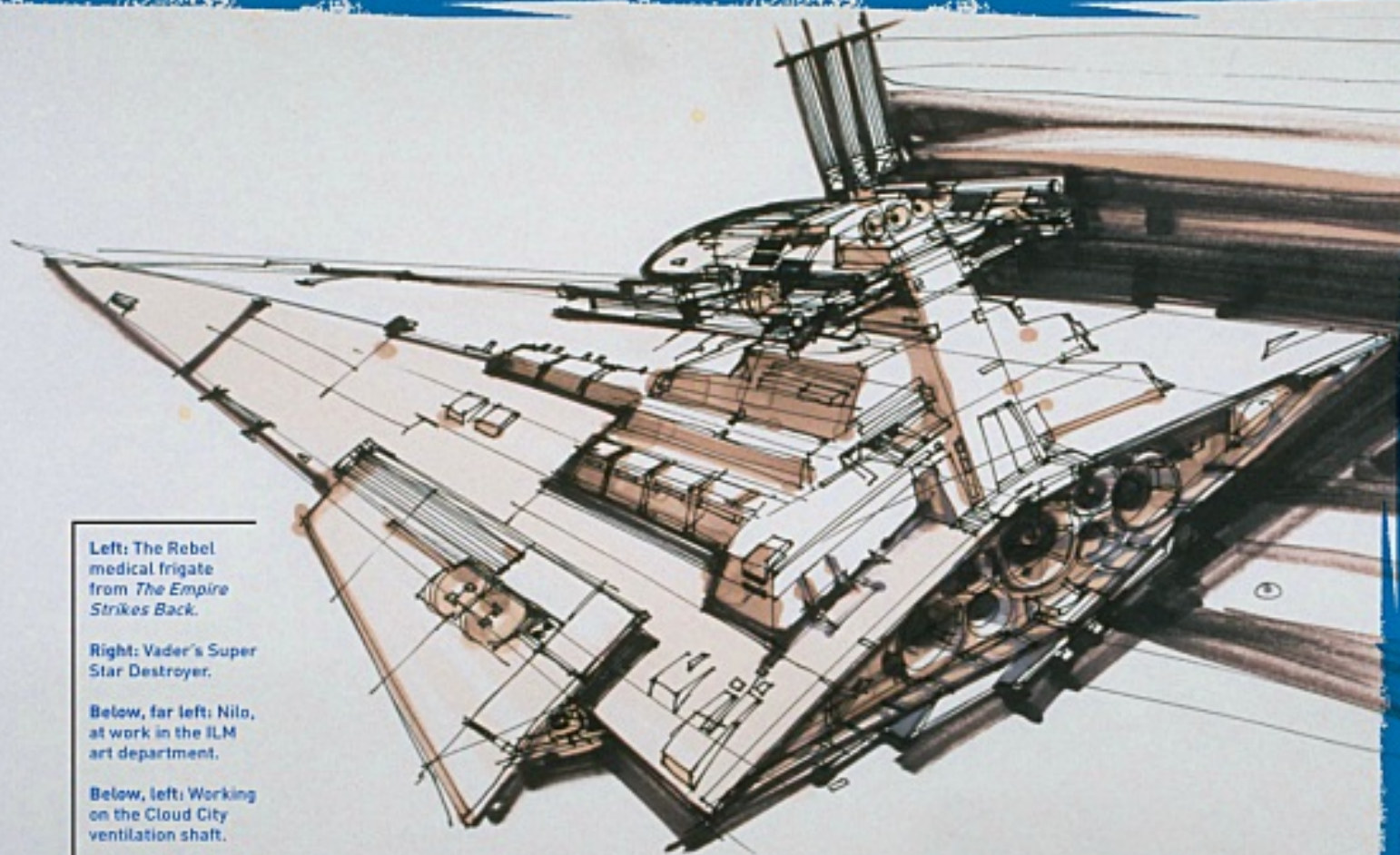
We didn't have a director at that time. I'm sure George already had Irvin Kershner in mind, but he was not involved in this meeting. Gary Kurtz and Bruce Nicholson [head of the Optical department] were also there. There must have been a boatload of Oscar winners sitting there, but I didn't know.

The opening sequence of *Empire* became mine. George said, "Nilo will explain the first sequence."

Everybody turned to page 14 of the script and Bruce Nicholson raised his hand. George said, "Do you have a problem, Bruce?" Bruce said, "What's the color of the walker?" George looked at me. I didn't say anything. And George goes, "Nilo?" And I said, "White."

We read on to page 40, where the snowspeeders arrive. Bruce again, "What color is the snowspeeder?" And George again goes, "Nilo?" And I go, "White." I wouldn't color it anything other than white.

We got to page 70. George stopped the meeting and said, "Bruce, do you have a problem?" Bruce is still on page 14. He said, "I don't know how to pull a matte of white on



Left: The Rebel medical frigate from *The Empire Strikes Back*.

Right: Vader's Super Star Destroyer.

Below, far left: Nilo, at work in the ILM art department.

Below, left: Working on the Cloud City ventilation shaft.

Below, right: Nilo and Joe Johnston: *Empire's* art department team.



white on white on white, because everything is in white. The gun turret is white, the Rebel forces are white, the walker is white. Everything is white." George said, "I'm not asking you to pull a matte of white on white on white today. I'm not asking you next week. I may never ask you. Do you want to come and join us on page 70?" Bruce Nicholson later won the Oscar for his work on the movie.

Dennis, Ken, and Richard all embody that sort of thinking. They actually don't have a solution, but they are always able to zoom in on what the problem is. 🤖



ROGUES GALLERY

AN AUDIENCE

WHO'S WHO IN THE COURT OF THE GALAXY'S SLIMIEST CRIME LORD, BY LELAND Y. CHEE.



01: HERMI ODLE

05: BOSSK

09: NYSAD

13: YARNA D'AL' GARGAN

02: KLAATU

06: BOBA FETT

10: SNIPP NIKK

14: YOXGIT

03: MOSEP BINNEED

07: AMANAMAN

11: HERAT

15: RAYC RYJERD

04: REVIDJASA

08: ORTUGG

12: REE-YEES

16: J'QUILLE
(TOOTH FACE)

WITH JABBA THE HUTT



17: GEEZUM

21: TESSEK

25: EPHANT MON

18: SAELT-MARAE
(YAK FACE)

22: JABBA
DESILIJC TIURE

26: BUBO
(BUBOICULLAAR)

19: GAURON NAS TAL

23: BIB FORTUNA

27: A ROCK WART

20: ROGUA

24: TANUS SPLJEK

28: DROOPY
MCCOOL (SNIT)

29: SALACIOUS
B. CRUMB

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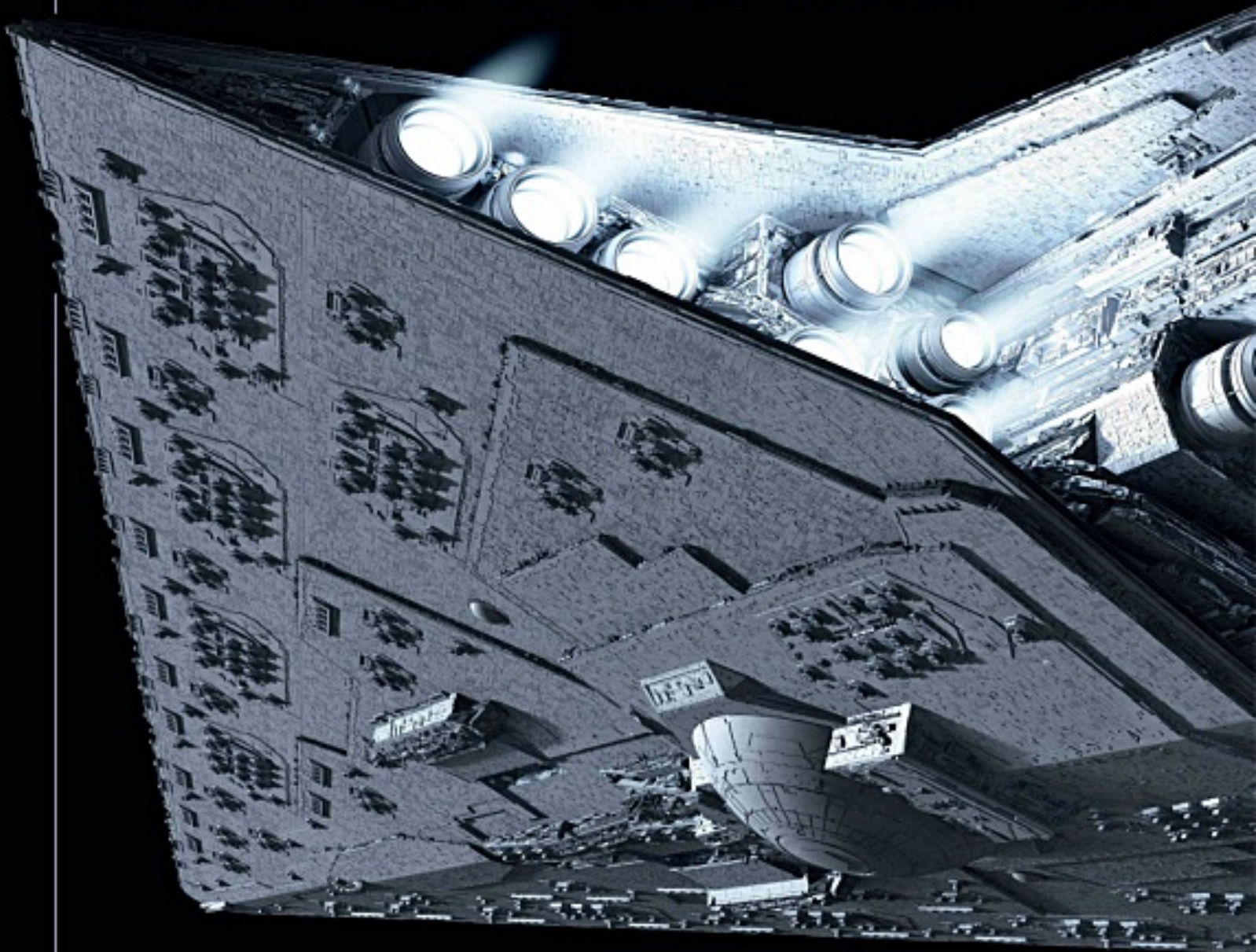
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DESIGNING WARSHIPS






**UP CLOSE WITH
TWO OF THE
ESSENTIAL GUIDE TO
WARFARE'S SHIP DESIGNERS. AN
INSIDER'S VIEW BY JASON FRY,
CO-AUTHOR OF *STAR WARS: THE ESSENTIAL
GUIDE TO WARFARE*.**

All books are collaborations—*The Essential Guide to Warfare* wouldn't exist without my co-author Paul R. Urquhart, Del Rey editor Erich Schoeneweiss, and the book's roster of talented artists—to name but a few of the folks involved. But it's art that really brings a book to life, and one of the most exciting things about *Warfare* was seeing the new ship designs created by artists Ian Fullwood and Ansel Hsiao. With the book finally a reality, I asked them to explain how they work. Their process involves a mix of careful preparation, artistic flair, and deft use of software tools.

Hsiao—currently conducting postdoctoral research into microbial

metagenomics and biology at Washington University—says he starts with “a general idea for how I want the ship I’m making to look,” and simultaneously brainstorms “some ideas about what the ship I want to build is there to do and what its role in the battle is.” He draws on existing *Star Wars* ships and real-world military history to create ships that feel like they fit both in a galaxy far, far away and in our own experiences.

Next, Hsiao blocks out the basic shapes in 3D modeling software (he uses Autodesk 3ds Max), adds details “until eyes bleed,” then adds texture. Then the ships are rendered, with touch-ups and composite scenes created with Adobe Photoshop. The realistic feel



"MY ENGINEERING-ILLUSTRATION SIDE TAKES OVER AND I'M CONSTANTLY ASKING MYSELF, WOULD THAT WORK?"
—IAN FULLWOOD

of Hsiao's ships comes in part from his use of modular objects that can be re-used from ship to ship: gun turrets, sensor nodes, and the like.

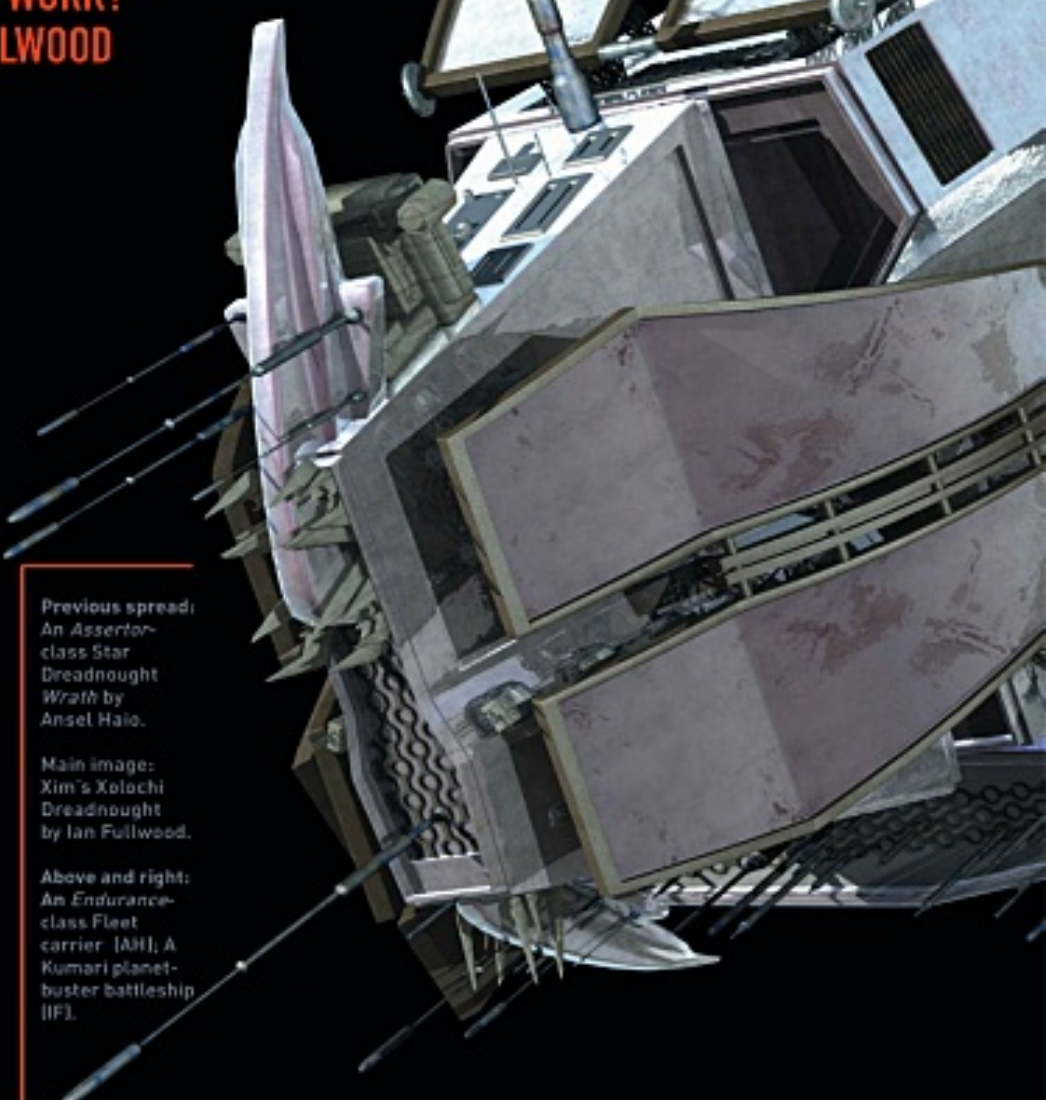
"One nice side effect of this is that there are strong scaling and stylistic cues that can link ships of the same design heritage/philosophy," Hsiao says, adding that, "I try to model real-life components for details if possible, since I feel like it makes it look more functional and visually accessible."

Fullwood—whose résumé includes numerous *Star Wars* books and more than 20 years experience as a technical illustrator and commercial artist—begins by collecting references from the author and/or publisher. Having gathered information about a ship, Fullwood produces a broad conceptual sketch—in ink—and smaller satellite drawings he uses to explore detail. While sketching, he's thinking about the next step: 3D modeling. He uses the Lightwave 3D application for this, modeling the ship at a 1:1 scale, which, he says, "makes it easier later on in the process when I am applying textures."

Fullwood starts with the main body or hull, which sets the tone for the rest of the model.

"Even at this stage, I will make changes to the model from what was originally envisioned on paper," he says. "What I find is my engineering-illustration side takes over and I'm constantly asking myself, 'Would that actually work?'"

When the model's finished, Fullwood



Previous spread:
An Asserion-class Star
Dreadnought
Wrath by
Ansel Halo.

Main image:
Xim's Xolochi
Dreadnought
by Ian Fullwood.

Above and right:
An Endurance-class Fleet
carrier (AH); A
Kumari planet-
buster battleship
(IF).



uses Lightwave's rendering program to pull together the surface texturing, lighting, and camera angles. Then come the textures—which is where his models really come to life. Each surface has a basic set of 10 properties, within which Fullwood can layer images to represent rust, dents, or scratches—and changing one of those layers can change the final render's whole look.

"The creation of textures really has no boundaries," Fullwood says. "Yes, we know that aluminum or gold have certain color, reflective, and specular properties, but who's to say that an object's properties have to conform to what we know? Sometimes you have to think outside the box, although I must never forget that the reader is the ultimate critic."

Xim the Despot's ships date back to an age when armor was the principal defense. After some consultations, Fullwood settled on plates held off the hull by moveable girders that would swivel into position as required. He chose a cigar-shaped hull because he knew the ships would be finished in

chrome. "A reflecting surface, when flat, is not really pleasing to the eye—but when curves are introduced, that extra visual dimension appears and changes the whole look," he says. (In refining the design, Fullwood then broke the hull into modules that mixed flat and curved surfaces.

For a larger Xim-era ship, Fullwood consulted with artist John VanFleet, who'd been working on other Tionese designs. Fullwood particularly liked the shape of VanFleet's

armor plates, "so it was a natural progression for me to 'up the ante' and go big." The result: ships by Fullwood and VanFleet that were distinctive, but shared certain design elements—and showed *Star Wars* fans never-before-seen craft from a previously unexplored era.

The design of the *Bellator*-class Star Destroyer began with a humpbacked warship drawn by Cam Kennedy and glimpsed in Dark Horse's *Dark Empire*. "This design just looked so mean when I first saw it, like some very angry bear prowling the forest," Hsiao recalls. "The idea was a fast battleship/battlecruiser, built to hunt destroyers and worry dreadnoughts. I kept the dagger shape narrow and long, since it gave a real sense of menacing speed to the whole ship." Another of Hsiao's dreadnoughts—the *Asserter* class—is his own design, but with real-world antecedents. He explains that in the early 1900s, Senator Benjamin Tillman tired of the U.S. Navy's annual requests for slightly bigger battleships, and told the Navy to design "maximum battleships" limited only by the dimensions of the Panama Canal. Enter the *Asserter*—which Hsiao saw as a massive ship that was "less dark-side temple and terror weapon, more optimized for basic, 'conventional' fleet work against a growing New Republic."

Working out a ship's backstory, Hsiao says, pays off with the viewer: "Something designed for a role feels more 'right'—visually on close inspection and over repeated viewings—than something thrown together just to look cool, especially if it's designed against real-world analogues."

EXPANDED

Star Wars: The Essential Guide to Warfare is out now!



UNIVERSE



DRAWING ON THE FORCE

RENOWNED ARTIST HARLEY BROWN IS A MASTER WHEN IT COMES TO PAINTING MASTERS. HE'S PAINTED A MASTER OF CINEMA, GEORGE LUCAS, AND A MASTER OF THE FORCE, YODA. HE TALKS ABOUT THE CREATIVE PROCESS WITH *INSIDER*.
INTERVIEW: JONATHAN WILKINS

Star Wars Insider: How did you hear about *Star Wars Art: Visions*?

Harley Brown: The project editor, Jonathan Rinzler, phoned me. It seems he had done quite a bit of research on artists for this mammoth project: including museums I have been involved with, such as the Autry National Center of the American West. It also could be that he noticed my cover portrait of Alec Guinness as Obi-Wan Kenobi. It was for the publication *Filmfax*. I have done quite a number of covers of film personalities over the years.

Was it hard to decide what to paint?

Actually, my ideas of who to paint went all over the place; from Obi-Wan Kenobi to Princess Leia. Yet Yoda continued to run through my mind. His character kept getting stronger as I went over photographs of him and reviewed his film scenes. After a month, there was no doubt. His uniqueness wouldn't leave me and I was ready to portray him.

How does the creative process work?

When I'm painting, what goes on paper or canvas grows slowly and becomes actual. At first, Yoda was simply a sketch of an individual from a major science fiction film. But as I worked on his features, the shapes around his eyes, his mouth and nose, I could feel his authenticity develop. Not as a creature of fantasy, but as a living being. The fact that he looks like no one that I've ever painted before was never a problem. I had only to consider that certain features were exaggerated. This is how an artist must work; what is happening on the canvas is real. The fact is, I got so involved, I finally had to be led from the easel. I do remember the last few strokes when he finally appeared to exist.

How long did it take?

Although this portrait of Yoda has the appearance of being painted in a few days, it took several months to complete. That's because I put him away to "rest" for a while. I wanted to go away and get a fresh look at him. Also, I was getting much too intense in where to take his expression. Yoda and I were having a battle of wits: should I draw out his look of thoughtful wisdom; perhaps he should be more benign, sympathetic. I'll let the viewer decide where we finally went.

Jonathan Rinzler was tireless and fully supportive. I felt he was involved with my progression of Yoda, but I quite understood he was communicating with plenty of artists. At the same time, we communicated back and forth about the "art" with which we were involved. It was not a project but more an inspired event.

Would you like to revisit the Star Wars universe?

I miss that Star Wars period; it was a challenge unlike any other. I would like to paint Obi-Wan Kenobi because of his strong yet gentle face. And either Princess Leia or Queen Amidala. Both of these women are enigmatic and would lend well to an inspiring portrait. 🌟

EXPANDED

Star Wars Art: Visions is out now.

UNIVERSE



Yoda by Harley Brown; opposite, a portrait of George Lucas, which does not appear in the Visions book.



EXCLUSIVE FICTION

GETAWAY

BY CHRISTIE GOLDEN, WITH ART BY JOE CORRONEY

"I still think we could have had a nicer honeymoon on Hapes," Jagged Fel said. He and his old friend and new wife, Master Jaina Solo, were in a sleek little *SoroSuub Horizon*-class star yacht, and currently, the stars were their only companions.

"Someplace...quiet, where we could relax. You know—that thing we never seem to be able to do."

"I'm letting you pilot, aren't I?" Jaina said.

"You don't find that relaxing?"

"...not really."

"My point exactly. I don't know why I let you convince me that heading off to a hiking trek on a remote world was a better idea than sitting on a lovely beach in the moonlight with beverages in our hands."

"Don't worry, you'll get to be lazy," Jaina said. "We go hiking on this glorious, unspoiled planet for a few days—then we go to Hapes and do nothing."

"We could hike in unspoiled wilderness on Hapes."

"It's not the same. I thought you said you wanted to get away from it all."

"I meant away from responsibilities, not sanisteamers."

"I promise you several days of lounging when we return."

"I'll hold you to that. I prefer to do most of my lounging with you indoors." He gave her a wicked grin.

Misdirection, finagling, and precise timing had been involved in this little "getaway." Karn Valenti, codenamed "Carved," and Lina Zek, "Curved," had once again been pressed in to serve as doubles for Jag and Jaina, and were currently on Hapes, staying just enough in the public eye to keep the illusion going and no more.

"I look forward to that," Jaina said. "But I have every confidence that Pharika will make sure we have a wonderful and memorable visit to the ruins."

Jag grimaced. "Two is company, three's a..." He paused. Jaina winced inwardly, realizing he was on to her. "Okay, Jaina. What's the real reason you wanted to go hiking on Sakuub?"

"Well," she began, "the hiking really is gorgeous. When you get into the back-country it's supposedly amazing. And...well..."

He was silent, waiting patiently.

It came out in a rush. "There's an ancient ruin there known as the Sky Temple of Karsol which as far as I can tell has never been explored by Jedi. I want to check it out and see if it could possibly be a lost Jedi ruin, or have more information about Abeloth for the future."

Jag emitted the sigh of the greatly put-upon. "Why don't I just drop you off and have drinks at the local watering hole till you're done?"

"Because I want to kiss you at moonrise."

"Oh. Okay. Do I get to kiss Pharika too?"

Jaina punched him playfully. Then, just to make sure, she added, "No."

Jag chuckled. Jaina left the co-pilot chair and climbed into his lap.

"Let's start lounging right now," she said.

"I'm piloting a ship," Jag said. She kissed him for a long moment. His voice was ever so slightly unsteady as he said, "Well, I suppose I could put it on autopilot."

"Wise choice," she murmured, smiling against his lips as she kissed him again.

"THERE'S AN ANCIENT RUIN KNOWN AS THE SKY TEMPLE OF KARSOL WHICH AS FAR AS I CAN TELL HAS NEVER BEEN EXPLORED BY JEDI. I WANT TO CHECK IT OUT AND SEE IF IT COULD POSSIBLY BE A LOST JEDI RUIN."

The lone hangar in the single major city of Sakuub was one of the sadder ones Jag had ever seen. Their gleaming silver yacht stood out glaringly against the battered, patched-up, and aged vessels with which it now kept company. Some of these ships might even be antiques; most of them, however, were in that gray area between too old for fashion and too new to have other value. He noticed one vessel that jogged his memory, but he couldn't quite place—

"See?" Jaina said. "We really are getting away from it all." Jag started to say something about the ship that had caught his eye, but was interrupted.

"Excuse me?" They turned to see a young Sakuubian male approaching them. He was humanoid, his broad blue face bearing the distinctive ridges of his race. While his tunic was hardly the latest style, it was crisp, clean, and professional looking, and his four horns were neatly filed to elegant points.

"You are Ven and Kara Tumak?" he asked. They nodded,

and he stuck out a three-fingered hand. He gave no sign that he recognized that the names were false. "I'm Dular. Welcome to Sakuub! Pharika sent me to greet you. I'm to take you to our local market, where she'll discuss your upcoming trek to our famous Sky Temple, help you select a few final items, and show you around the market, which has been in continuous operation for centuries and is a very popular tourist attraction."

He rattled off the information with the enthusiasm of one who had recently memorized something and wished to show it off—and looked slightly disappointed when they gazed at him blankly.

"Oh, the market!" Jaina exclaimed finally. "Of course, we'd love to see it." Jag looked at her questioning, as Dular turned to lead them to an old landspeeder. She shrugged and mouthed, *I don't know*. He stifled a grin.

Dular was pleasant enough, and chatted amiably as he ferried them through a section of the city as rundown as the port they had just left. The lanes began to narrow and grow more congested as they entered what was clearly Sakuub's historical district. It was tiny, quaint, and colorful.

And loud.

"I'll let you off here. Pharika will be waiting for you Shuku's Fine Fungi, at the intersection of High Street and River Way, two of the Old Town's main streets, where all the food stalls are located. It's due north that way." He pointed down the street. "I'll be back in two hours to take you to your hotel. Enjoy your afternoon!"

He waved jauntily. They waved back. "Hotel?" Jag asked as they started walking up the stone-paved street. "So we get at least one night in a bed?"

"I thought you might appreciate that."

He pulled her to him and kissed her. "I do indeed. Now—to find Pharika."

They threaded their way through the crowd, which seemed as cheerful as it was noisy. As neither of them was particularly tall, spotting the food stalls up ahead proved to be a bit of a challenge. Jag had caught a brief glimpse of what he thought was a fungus cart when Jaina suddenly came to a dead stop beside him.

Her head was turned sharply behind her, and her face had gone still.

"What is it?" he asked, pressing his mouth close to her ear to be heard.

She shook her head. "I don't know. Just a bad feeling."

"With you, bad feelings aren't that simple."

"It's all right. We're not in any danger. At least not immediately."

"How reassuring." His tone implied anything but. "Let's find our guide."

As Dular had promised, standing beside "Shuku's Fine Fungi" was a tall, lithe Sakuubian who looked every centimeter the "native guide." Whereas Dular had seemed somewhat soft and proud of his relatively natty attire, Pharika wore functional, simple clothes and her arms were ropy with muscle.

She waved as they worked their way toward her. "You are Ven and Kara," she said, shaking their hands as Dular had. Her grip was so strong that Jag fought the urge to flex his hand afterward. "I trust Dular took good care of you."

"He did," Jaina said. "Nice to meet you, Pharika."

Pharika indicated the seemingly endless stream of stalls.

"I thought before we embarked on our trip to the Sky Temple, you might enjoy seeing another part of our history. The market is famous in this sector. It is the perfect place to find a souvenir of your visit—and some delicious food we can consume as we hike."

Pharika spoke about the market's history as they browsed. Jag had thought he would be bored silly, but the market did indeed seem to have unique items, and the Sakuubians were a jovial people. He found that he was enjoying himself.

Jaina, however, never seemed to fully relax. He knew if she sensed danger, she'd tell him, plain and simple, so he wasn't concerned about an immediate threat. He was, however, aware that she seemed distracted, and often found her glancing around. At one point their eyes met, and Jaina jerked her dark head to the right. Jag turned just in time to catch a glimpse of an ugly, brown-gray tail slithering into one of the alleys.

Hutt. He nodded almost imperceptibly. Her "bad feeling" had now been explained. Pharika appeared not to have noticed the exchange, instead handing them a shawl of hand-woven phulla wool. They ran their fingertips over the soft, vibrantly-hued material.

"Thought I recognized a Dunelizard in the port," he said softly to her, recalling the ship he'd seen there. "We can still leave if you like."

Jaina shook her head.

Jag smiled apologetically at Pharika. "I'm sorry, but I think the shawl is too expensive. I'd love to see a scarf in this color, though."

Jaina's discomfort lingered through the ride to the hotel, which was a nice enough little place. They dropped their backpacks as they entered the room. Jaina began to thoroughly inspect everything, from the trinkets on the dresser to the sanisteam to the bed. "Wish I'd brought something a little more sophisticated than my eyes to search with," she muttered, sneezing at the gathered dust.

"You've got the Force. That's rather sophisticated."

Jaina got to her feet, turned to Jag, and planted her hands on her hips. "Why would a Hutt, who has extreme mobility difficulties, come to a planet where the two main attractions are a market with incredibly narrow streets and challenging backcountry hiking?" she demanded.

"We know the market is a draw," Jag said, sitting on the bed and taking off his boots. "The Hutt could be negotiating a trade."

Jaina sat beside him but made no move to undress. "Then why slither out of sight in such a suspicious way?"

"If he didn't recognize us, maybe his 'trade' isn't all that legal. And if he did, then three words: Leia. Chain. Jabba."

Jaina smiled, then leaned over and kissed him. "Sweet. Highly unlikely that Mom still inspires fear in an entire race all these years later, but sweet."

He grasped her arms and playfully tossed her back on the bed. "Let me see if I can take your mind off of worrying for the rest of the night." He kissed her. She wrapped one arm around him, placed her lightsaber within easy reach with the other, then for the rest of the night, neither of them worried about anything.

**"WHY
WOULD A HUTT
WHO HAS MOBILITY
DIFFICULTIES
COME TO A PLANET
WHERE THE TWO
MAIN ATTRACTIONS
ARE A MARKET WITH
NARROW STREETS
AND CHALLENGING
BACKCOUNTRY
HIKING?"**



Jag had resolved to endure the four-day hike with stoic equanimity, as it was important to Jaina, but he was surprised to find himself actually enjoying the rigorous exercise. The path up the mountain to the Sky Temple wasn't quite vertical, but close to it. The air was fresh and clean, and the scenery was truly breathtaking. Pharika was a reassuring and insightful guide, and by the second night, Jag heard himself saying those extremely important three little words.

"You were right," he said. "It's nice to not have to think about anything but moving and looking at a gorgeous view."

Jaina beamed at him. "I'm glad," she said.

"You are not the first to find this to be true," said Pharika.

"We do not have many tourists, but those who accept the challenge of the mountain seem to be restored by it."

"I still want to be lazy," he warned Jaina.

"You'll get your chance," she promised him. "In a few days."

They caught their first glimpse of the Sky Temple the following day. The steep path rounded a corner, and there it was, white stone against an azure sky. Jag knew that it was a ruin, but at this distance, it looked complete and magnificent. Maybe Jaina was right again—maybe this place *had* been a Jedi temple, a long time ago.

Jaina gazed at it raptly.

"Does it call to you?" Pharika asked. "Some say that even though it has crumbled to ruins, the Temple still sings to their souls."

"It does, in a way," Jaina said thoughtfully, then with her usual practicality, added, "Let's keep going!"

By nightfall, they had almost made it to the temple atop the plateau. Jaina wanted to push on, but Pharika shook her head.

"It would be both unwise and a disappointment," she said. "It is dangerous to climb in the dark, and you should see it for the first time bathed in the light of the morning sun."

Jaina reluctantly agreed, but her eyes lingered on the proud columns against the sky. As she lay next to Jag that night, he could feel the tension in her body.

"I think it is a Jedi temple," she whispered to him.

"You can feel it in the Force?" he asked.

She shook her head. "No, and that's puzzling. But Pharika's right. I do feel...drawn to it, somehow."

He kissed the top of her head. "Sleep now," he said, wrapping his arms around her. "Figure out ancient mysteries tomorrow."

Strangely enough, the road to the top was easy. Jag wondered why Pharika had been so insistent that it would be dangerous. She had, however, been right about the view. He slowed in appreciation and Jaina stopped dead in her tracks as they rounded a turn and, suddenly, the temple was there. It was small, as such things went, and the columns showed more wear up close than they had when glimpsed from far away, of course. But still—

Jaina staggered back, as if something had struck her. Jag caught her arm to steady her. Pharika came up, looking concerned. "Kara? Are you all right? The altitude does affect some climbers."

Jaina pressed a hand to her temple. "I'm fine," she said. "Please—could you give us a moment?"

Pharika glanced from one to the other, then nodded. "Of course." With a final concerned look, she walked off a discreet distance. Jaina turned a face lit with a huge smile to Jag, who was by now utterly confused.

"Jaina, what is it?" he asked.

"The Force!" she cried, pressing a hand to her heart. "This place is absolutely soaked in it! I have no idea why I didn't sense it before."



"If it is a Jedi temple, its founders might not want everyone knowing that."

Jaina nodded. "Makes sense. Especially if..." Her voice trailed off. With a glance back at Pharika, who had walked to the far side of a remaining column, Jaina approached the center of the ruins. She was still slightly unsteady, increasing Jag's concern, but then she abruptly stopped her almost trance-like walking and looked down at her feet. He followed her gaze. She was staring intently at what appeared to be just another broken piece of stone, one of many littering the center of the ruins.

"There it is!" she cried.

"Congratulations, you found a rock," Jag said.

"No, it's not a rock. It's emitting a sort of distortion field that disguises it as a rock," Jaina said, all her attention focused on the object. Trembling, she knelt and reverently picked it up in both hands.

And then Jag saw it, too. It was a small octahedron, emitting a soothing, pulsing blue light from swirls and geometric patterns that danced joyfully along its surface.

A Jedi holocron.

"We knew you'd lead us straight to it...Master Solo."

The voice came from Pharika, but its hardness sounded nothing like the guide's former dulcet tones. Jag and Jaina whirled to see the Sakuubian pointing a blaster at them. Jag was about to break into a laugh at the thought of one lone woman standing against him and Jaina when suddenly a compact, sleek little ship emerged from the chasm below the temple. It was some sort of light, transatmospheric vessel, and Jag had never seen anything like it before. He didn't need to be a Jedi to have a bad feeling about it.

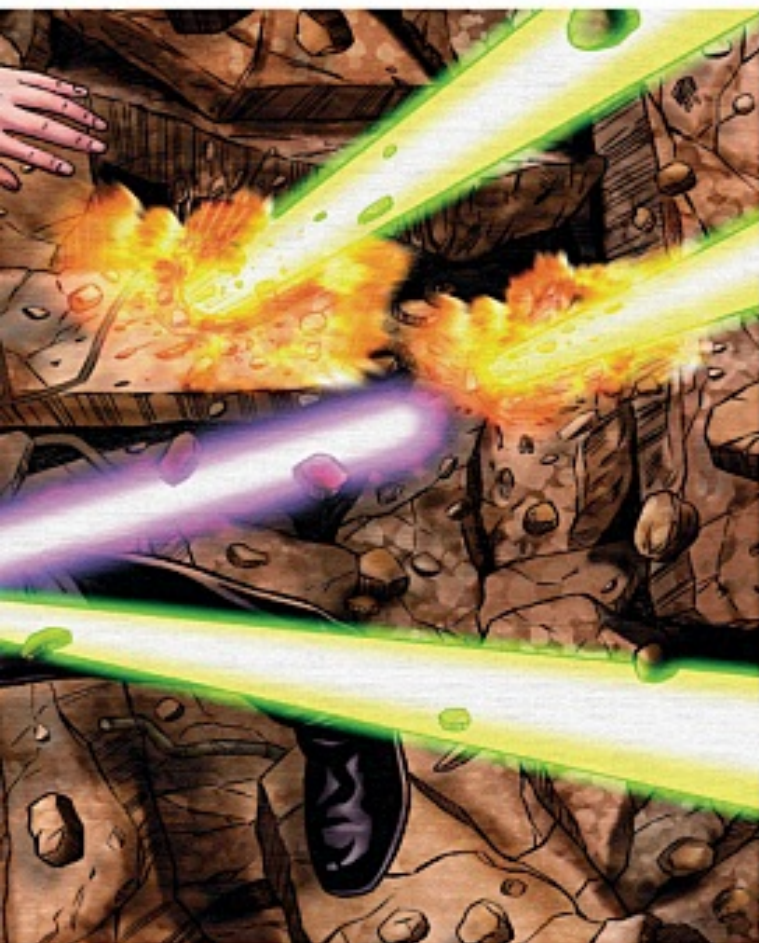
Jaina looked completely unruffled. "You won't harm me while I have this," she said calmly.

"No," Pharika admitted. "I wouldn't harm you." She turned and fired a shot at Jag's foot without batting an eyelash. "But he's fair game."

Even as pain ripped through Jag and his leg buckled, a blur interposed itself between him and Pharika. In one swift motion, Jaina tossed the precious holocron to Jag, summoned her lightsaber to her from her open backpack a meter or so away, then turned to attack the woman who had dared to harm her husband. Jag caught the holocron in his right hand, tucking it protectively against his chest as he limped as fast as he could for cover. Every instinct told him to help Jaina, but he knew she would want him to protect the holocron. Besides, he was unarmed. The same could never be said of a Jedi Master. The best thing he could do was stay out of her way for now and search for an advantage.

Jaina was beautiful in battle. She had long ago learned to master her anger and direct it well in a fight, and Jag did not envy either Pharika or her ally in the mysterious little ship. Jaina didn't appear to even be breaking a sweat as she leapt and dove, rolled, somersaulted, and batted back Pharika's well-aimed blaster bolts. Pharika was no slouch in the physical department either, continually tumbling to make sure a boulder or a ruined hunk of the temple was between them. Jaina moved inexorably forward, close enough now to—

Alerted by the Force, Jaina suddenly flung herself violently to the left. There came almost a shriek of energy from the vessel, and the ground burned where Jaina had just been. Without missing a beat, Jaina batted back Pharika's fire with



her lightsaber while using her other hand to levitate a huge chunk of fallen column with the other. It rose easily and Jaina hurled it toward the ship. The little vessel moved with astonishing speed, trying to dodge it, but the stone still landed a glancing blow that momentarily halted the ship's attack.

At that same instant, one of Jaina's returned bolts struck its target. It hit Pharika in mid-thigh and the "guide" cried out. That was all the invitation Jag needed. Placing the holocron down, he steeled himself against the pain and raced as fast as he could for Pharika, slamming into her and knocking her back to fall beneath him. She snarled at him, and he felt her trying to shove the blaster between their bodies. Jag shoved his knee firmly into her injured thigh and she cried out, her grip loosening. Jag grabbed Pharika's hand, pressed hard on a nerve cluster, and tugged the blaster away from her splayed fingers. Rolling well clear, he fired one quick blast at her other leg, rendering her no longer a threat, then turned to attack the hovering vessel.

It ceased firing and gained altitude. For a moment,

Jag thought it was fleeing, but that hope was dashed an instant later.

One red blast disintegrated Pharika. Her "friends" clearly had no desire to risk her talking. Two more scarlet streaks came in rapid succession—but not at Jaina or Jag. Presumably, the pilot had no idea which of them had the holocron. Instead, the mystery ship fired directly at the towering columns of the ancient ruin.

Jaina could handle a lot, but Jag could see she was beginning to reach her limit. The human body, even when in harmony with and drawing upon the Force, could only do so much. Not even Jaina Solo could stand alone against a ship attacking both her and the ground upon which she stood. Still she tried, her body whirling and blocking. She turned a one-handed cartwheel, the other hand extended to stop a huge chunk of fluted stone from crashing down directly on Jag. The tactics had changed. The ship's occupants now seemed intent on burying them in rubble—and returning later for the holocron at their leisure. Jag didn't know a lot about holocrons, but one thing he did know is that they were designed to last through the ages. He was willing to bet something as ordinary as a rock wouldn't harm it.

This couldn't be the end. After all they'd been through? To die like this? Ridiculous. It couldn't happen.

Jaina, I love you—

She mis-stepped.

A huge chunk of rock came tumbling down. Jaina managed to roll away, but a sharp edge grazed her shoulder. Bright blood blossomed. She couldn't keep it up much—

The second ship was even more unexpected than the first. It was as familiar as the other was mysterious—the G1-M4-C Dunelizard fighter Jag had spotted earlier in the hangar. It announced its presence by firing a small laser cannon at the attacking ship, capturing its full attention. The mystery vessel stopped firing on the ruins and did a full turn, coming up attacking. It might have been sleeker and faster than anything Jag had seen before, but it was still no match for the inelegant but efficient laser cannon on the decades-old fighter.

With a final, well-aimed shot, the smaller vessel exploded. Jag shielded his eyes from the blast.

When he opened them, it was nowhere to be seen. Any pieces that were left had fallen into the deep gorge below.

The Dunelizard hovered for a moment, then with a roar of engines that sounded as if they needed some tender loving care, it settled down a short distance away from the ruins. Jag got to his feet, gritted his teeth, and hobbled to Jaina, who seemed stronger than she had just a few moments ago, obviously calling again on the Force to bolster her strength. She got to her feet as he approached and reached to steady him.

"I have it. It's safe," He told her.

She nodded, relieved. Leaning on each other, Jag still holding Pharika's blaster, they looked over at the Dunelizard. The hatch opened, and an ugly, irritated

Hutt stared out at them, blinking his slitted eyes.

"You!" Jaina said, as Jag brought his weapon to bear on the Hutt. "Who are you, and why did you help us?" The Hutt made a face. Jag hadn't realized such a thing was possible. "I didn't come here for that thing your husband is attempting

JAINA WAS BEAUTIFUL IN BATTLE. SHE HAD LONG AGO LEARNED TO MASTER HER ANGER AND DIRECT IT WELL IN A FIGHT. SHE DIDN'T APPEAR TO EVEN BE BREAKING INTO A SWEAT...

to conceal from me," he said in Huttese, sneering and maybe just a little afraid. "Too dangerous for the likes of me. My name, I will keep to myself. As for why I did this..." He looked discomfited. Finally, he continued. "It is to repay you for your support at Klatooine, when you and your friend Lando Calrissian ruled that we upheld the Treaty of Vontor. It is no secret you are not fond of Hutts. Yet...you did this for us."

"I didn't do it for you, I did it because it was the right thing to do," Jaina said. "I didn't enjoy ruling in your favor. And it didn't even work. The Klatooinians rebelled anyway."

"That doesn't matter. My employer felt we owed you a debt. Now it is paid."

"Good," Jaina said. "Because that whole thing was really awkward."

"Indeed it was."

Jaina glanced at Jag. "We, uh...we thought it was you chasing us."

The Hutt grunted. "Of course you did," he said resignedly.

Jag looked over at Pharika's body. "Whatever she was, she was not a simple guide. I wonder if she's even Sakuubian. You'll remember that Dular never saw her."

"I sensed nothing but good intent from her—until she started firing a blaster at you, that is."

"Do you know who she was?" Jag asked the Hutt. "Who she was working for? I've never seen a ship like that."

The Hutt, clearly at the end of his patience, waved his stubby arms. "All I know is that someone knew you were coming here and decided to use you like a Vadoorian sniffer rat to lead them to that holocron."

"Your employer clearly also knew we were coming here."

"You are less subtle than you think, Master Solo." Jag tried and failed to muffle a snort.

"You were not that difficult to find, I am done. The debt is paid. You are on your own." The hatch started to close.

"Hey," said Jaina. The Hutt paused. Their gazes locked. Jaina reached to touch the blaster in Jag's hand, indicating that he should lower it. He did so, and she said with quiet sincerity, "Thank you."

The Hutt grunted one last time, closed the hatch with too much pleasure, and powered up. Jaina didn't bother to watch it depart. She eased Jag down, retrieved an emergency medical kit from their packs, and began treating him.

"Hey, you still have a foot," she said, trying for levity. "Sort of. But nothing we can't fix."

"While that may be true, I won't be able to climb back down," Jag said matter-of-factly.

"So we take a shortcut," Jaina said. She helped her husband up, drawing his arm around her shoulder, and they made their slow way to the edge of the plateau, stopping and leaning against a boulder. They peered downward, seeing small bits and pieces of the destroyed black ship.

Once she was certain that Jag was securely resting on the boulder, she said, "Me first," flashed him a quick grin, and leapt off. She floated down, gracefully and slowly, landing gently several meters below on a lip on the otherwise sheer rock face. She looked up and held up her arms, her face soft with affection, offering to use the Force to bear him to safety.

"Taking the plunge indeed," he called down to her.

"You said for better or for worse."

"I did," Jag said, grinning, and jumped. 🍷

EXPANDED

The complete *Star Wars: Fate of the Jedi* series is out now! See more of Joe Corroney's fantastic art at www.joecorroney.com

UNIVERSE





"I'D JUST AS SOON KISS A WOOKIEE!"

WHY IT'S A CLASSIC:

While the *Star Wars* movies contain plenty of action sequences, spectacle and wonder, they'd be meaningless without strong characters and their relationships. *The Empire Strikes Back* is particularly notable in this regard, as it not only features revelations like the identity of Luke's father, but also continues developments that started in *A New Hope*. The opposites-attract relationship between the roguish smuggler Han and the commanding Princess Leia had begun to be seen in that first movie, and becomes more evident here. This scene, with its witty, fast-paced dialogue, recalls in many ways the classic screwball comedies starring the likes of Cary Grant and Rosalind Russell, where the battle of the sexes provided the basis for comedy and romance. We begin to see that the sometimes haughty Leia is starting to let her guard down, while Han's devil-may-care showboating hides his romantic feelings. By the end of the movie, the two characters realize they are deeply in love with each other. This scene really humanizes these characters, as their teasing, sometimes combative courtship is one we can all surely recognize in our own relationships.

WHAT THEY SAID:

"My main concern was how to characterize these people who you'd already met in *Star Wars*. That was the tough one. I wanted humor, I wanted emotion, I wanted our people to be interesting. And here we are in the ice tunnels and the love affair is going on. How do you get humor into these scenes and yet have that serious quality? You had to believe that these people were alive and living in this improbable place, and really feeling what we feel today. They were feeling love, rejection, abandonment—they were feeling all the things we feel in our lifetime. Larry Kasdan, who had rewritten the script entirely, understood this, and wrote some very good scenes that still needed interpretation, shall we say. And the interpretation is what bugged me, and kept me up at night."
—Irvin Kershner, *The Empire Strikes Back* DVD audio commentary, 2008

SCRIPT (1980) WORDS: NEIL EDWARDS

SCRIPT (1980)

INT. HOTH—REBEL BASE—
ICE CORRIDOR

LEIA: Han!

HAN stops in the corridor and
turns to face LEIA.

HAN: Yes, Your
Highnessness?

LEIA: I thought you had
decided to stay.

HAN: Well the bounty hunter
we ran into on Ord Mantell
changed my mind.

LEIA: Han, we need you!

HAN: We need?

LEIA: Yes.

HAN: Oh, what about you
need?

LEIA (mystified): / need?
I don't know what you're
talking about.

HAN (shakes his head, fed
up): You probably don't.

LEIA: And what precisely am
I supposed to know?

HAN: Come on! You want me
to stay because of the way
you feel about me.

LEIA: Yes. You're a great help
to us. You're a natural
leader...

HAN: No! That's not it. Come
on. Aahhh—uh huh! Come on.

LEIA stares at him, then
understands.

LEIA: You're imagining things.

HAN: Am I? Then why are you
following me? Afraid I was
going to leave without giving
you a good-bye kiss?

LEIA: I'd just as soon kiss
a Wookiee.

HAN: I can arrange that. You
could use a good kiss!

Angrily, HAN strides down the
corridor as LEIA stares after
him.



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BLASTER

80 COMICS BLOOD BROTHERS!

DARTH MAUL AND SAVAGE
OPRESS ARE A FATAL
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"THERE'S NOTHING LIKE A GOOD BLASTER AT YOUR SIDE, KID."

INSIDER 77



BOOKS



WRAITH SQUADRON: ASSEMBLE!

CLIMB BACK IN THE COCKPIT
WITH *X-WING: MERCY KILL*
WORDS: DANIEL WALLACE

Sure, lightsabers are flashy—but there's some pretty strong evidence that pilots, not Jedi, are the true heroes of *Star Wars*. X-wing pilots took out two of the Empire's Death Stars, and flyboy Wedge Antilles was ringside for both. Wedge later starred in the nine-book *X-Wing* series where he led the elite jockeys of Rogue Squadron and the espionage experts of Wraith Squadron. This summer, Wedge and other flying aces finally return to duty in the all-new *X-Wing: Mercy Kill*.

The novel is set after the *Fate of the Jedi* series, or approximately 40 years after *Return of the Jedi*. Expect familiar characters in *Mercy Kill*, including Wedge, the brainy Gamorrean Voort "Piggy" SaBinring, and master of disguise Garik "Face" Loran—though don't be surprised if the decades have added a few gray hairs.

"It would have been difficult, if not impossible, to pick up the narrative where the novels *Solo Command* and *Starfighters of Adumar* left off," explains writer Aaron Allston. "Too much has happened in the Expanded Universe. A big part of *Mercy Kill* lay in updating the characters and their circumstances, and then coming up with a framework for bringing the readers up to speed."

Part of that effort involved re-enlisting characters from the original books, many of whom would have already celebrated their 60th birthdays by the time *Mercy Kill* begins. "The catchphrase we came up with for the *Legacy of the Force* series, '60 is the new 40,' was not mere rhetoric," says Allston. "It was a reflection of the advanced medical techniques of the Expanded Universe. Luke Skywalker at age 62 would be as hale as a fit 40-year old from our world, or more appropriately from an Asian martial-arts movie version of our world. The 60-somethings and 70-somethings of this setting still have a lot of life and a lot of action left in them."

Mercy Kill centers around a purported traitor to the Galactic Alliance—

a decorated general suspected of having been a participant in the infamous Laceren Conspiracy. With orders to expose the general at all costs, Wraith Squadron jumps into action and assumes a variety of undercover roles, including thieves, forgers, and pirates.

"It's an intelligence caper with X-wing action," says Allston, who also filled the Wraith Squadron ranks with new members, including second-generation pilot Jesmin Tainer (daughter of Kell Tainer and Tyria Sarkin) and an enigmatic humanoid nicknamed Scut, who becomes a catalyst for much of the emotion running through the novel.

So why does the *X-Wing* series have such proven staying power? Allston thinks it has something to do with the appeal of the common hero. "The Wraith Squadron novels are not about people who do what they do because they're heroes," he points out. "They're about people who are heroes because they do what they do. Readers who know that they will never feel even a glimmering of the Force can identify with that."





LEARN TO READ, YOU WILL!

YOUNGLINGS WILL GET HOOKED ON *STAR WARS PHONICS*

Star Wars has fans of all ages, and now *Star Wars* parents can help their Padawans-in-training catch the reading bug. *Star Wars Phonics* is aimed at reluctant readers aged five to six years old, and combines easy-to-understand concepts with fun *Star Wars* favorites.

Within a foil-embossed box are ten books and two workbooks, which carefully present phonic principles, including short and long a, e, i, o, u sounds, alongside exciting movie images. *Star Wars Phonics* will be available in September from Scholastic.

DARTH MAUL + SAVAGE OPRESS = DOUBLE TROUBLE!

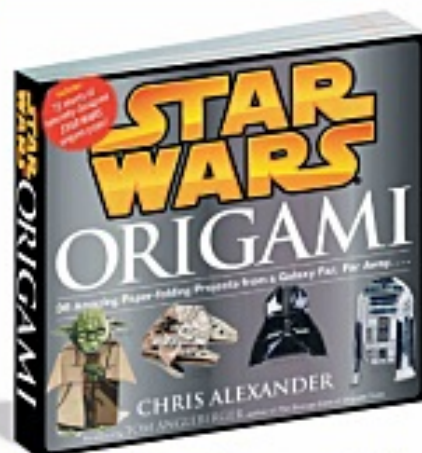
IT'S A SITH TEAM-UP IN *DARTH MAUL: SHADOW CONSPIRACY*

Take a walk on the dark side with Scholastic's first novel to focus on the hit TV series *Star Wars: The Clone Wars*! Coming in September, *Darth Maul: Shadow Conspiracy* chronicles Maul's return to power alongside his brother, the unstoppable Savage Opress. The young-reader adventure is an adaptation of a critical four-episode story arc appearing in *The Clone Wars*' upcoming Season Five.

"*Shadow Conspiracy* is a pretty substantial young-adult novel in terms of word-count," says writer Jason Fry, who found himself needing to create all-new material to flesh out the plot from

the episodes scripts. "I had room to delve into the characters' thoughts and feelings, explain some elements of their past, and write a new scene or two."

"A lot of the cool touches from *The Clone Wars* episodes are added in production, with the scripts a kind of framework upon which things are built," he says. "At Lucasfilm, Leland Chee and Dave Filoni were really helpful in providing me with rich detail about what could be explored and what should stay off limits. It's a very cool story that I know will be mind-blowing for fans of Darth Maul."



ORIGAMI INCOMING!

FOLD YOUR OWN *STAR WARS* REPLICAS...

This summer, get ready to populate your own paper galaxy with *Star Wars Origami*. Tying in to the runaway success of the middle-grade novels *The Strange Case of Origami Yoda* and *Darth Paper Strikes Back* by Tom Angleberger (who provides the foreword to this new how-to guide), *Star Wars Origami* shows you how to master the traditional art of paper folding by injecting some *Star Wars* flair.

Written by Chris Alexander, the 272-page book contains 72 sheets of specially designed origami paper. With 36 *Star Wars* models to choose from, fans can now fold replicas of characters like R2-D2, Princess Leia, and Boba Fett, or try their hand at technological toys including lightsabers and the *Millennium Falcon*.

Star Wars Origami is available starting in August.



ASK LOBOT

As related to
Leland Y. Chee

How can the Jedi and Jar Jar cruise through the center of Naboo's planet core in *The Phantom Menace*? Surely that would mean moving through lava?

Julian Willson, London, England via email

Naboo is geologically unique because it lacks a molten core. The watery core of Naboo is known as the Abyss, a labyrinthine system of seas and waterways that begin on Naboo's surface and permeate its core. Though much of the water is placid and cool, there are dangerous pocket currents created when fiery blasts from the planet's core heat the water to high temperatures. Extreme caution must be used when traveling in the honeycomb-like passageways of the inner planet.





COMICS

MAUL MADNESS

MAUL AND SAVAGE OPRESS UNLEASH DESTRUCTION IN *DARTH MAUL: DEATH SENTENCE*

WORDS: DANIEL WALLACE

Now that the animated series *Star Wars: The Clone Wars* has brought Darth Maul back from what looked like certain death, did anyone expect the cutthroat Sith Lord to stay quiet? This July, Maul returns to comics in *Darth Maul: Death Sentence*—and this time he's partnering with his brother Savage Opress to dish out double damage.

"The head of a mining corporation is stupid enough to put a price on Darth Maul and Savage Opress' heads," explains writer Tom Taylor (*Star Wars:*

"For me, Maul was the best character in *The Phantom Menace*."—Tom Taylor

Invasion), laying out the setup for four issues of mayhem. "Maul figures there won't be a price on their heads if there's no one left alive to pay it! With Maul and Savage on the warpath, there is now a death sentence on the head of the mining corporation too. And on the mining planet Moorjhane, a death sentence hangs over the entire native population."

Like most fans, Taylor left a movie theater in 1999 with visions of Darth Maul still spinning in his head. "For me, Maul was the best character in *The Phantom Menace*," he says. "This great-looking, insanely evil fighting machine with a double-bladed lightsaber just stole the show. For some characters, like Boba Fett [too], less is more. I knew nothing about this scary, horned guy, except that I wanted to see more of him."

But Obi-Wan's lightsaber slash—sending Maul's bisected body tumbling



Art: Bruno Redondo



DAVID COPELAND

Cover art: Dave Dorman

Cover art: Dave Dorman

in different directions – looked as if it had killed any possibility of the character's return. Taylor jokes that he would have been happy had a "giant space trampoline" awaited Maul at the bottom of the Naboo reactor shaft, so the news that *Star Wars: The Clone Wars* had spared Maul's life made him want to cheer.

"There's a cliché in comics and film, that people don't stay dead," he says. "But I'll tell you this – if no one cares about the character, they don't come back. They stay in their literary coffins and fade away. But there are characters who demand to exist, and are too important to be confined to history. Maul is one of these."

"Maul has come through all this pain and punishment and he's changed."—Tom Taylor

Viewers of *Star Wars: The Clone Wars* know that Maul's brother Savage Opress is no slouch when it comes to fighting. But compared to Maul, even a killer like Savage takes a back seat. "Savage is fearsome," Taylor points out. "He would tear the arms off a Wookiee with his teeth. But Maul is calculating, and his ability makes him a far more formidable foe." Add in the fact that the two warriors share a brotherly bond, and you have a one-two punch unrivaled by any other team in the *Star Wars* galaxy.

Taylor finds the familial link an interesting avenue for character exploration. "Savage went looking for his brother and, to me, this is because he needed someone," he says. "There's a lot more emotional instability and rage in him. With Maul, you don't feel like he needs anyone. Maul is the only child who got all the cool presents. Savage just wants to share some of them."

Issue #1 of *Darth Maul: Death Sentence* goes on sale July 25 with a cover by Dave Dorman (*Dark Empire*). As an old-school Maul fan, Taylor is happy to be helping stage the character's second act.

"Maul has come through all this pain and punishment and he's changed," he says. "He's still driven by the dark side, but he's also driven by revenge."

"He's more in control than Wolverine, and less one-dimensional than the Terminator. He's almost like Doctor Doom, with the ability to walk into a room and take everyone down. Like Batman with a double-bladed lightsaber!"



Cover art: Dave Dorman

WANTED DEAD OR ALIVE

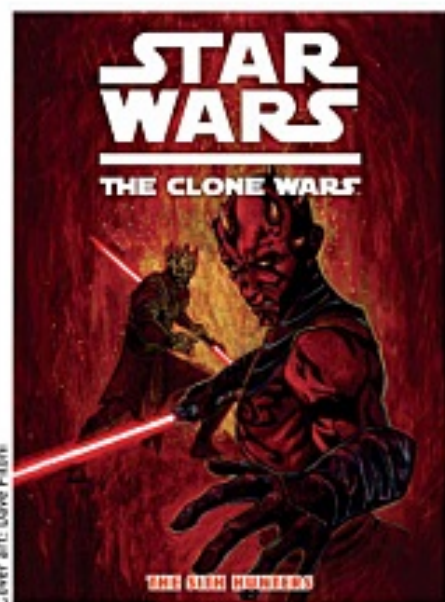
THE JEDI FACE MAUL AND SAVAGE OPRESS IN *STAR WARS: THE CLONE WARS: THE SITH HUNTERS*

Building from the revelation of Darth Maul's survival in TV's *Star Wars: The Clone Wars*, some of the creative minds behind the show's success bring a new tale of Maul and Savage Opress to comics on August 29.

Steven Melching and Henry Gilroy, who wrote most of Season One's episodes of *Star Wars: The Clone Wars*, return to the setting with the digest-sized *Star Wars: The Clone Wars: The Sith Hunters*. With interior art by Vicenç Villagrasa (Marvel *Adventures*), the comic also features a cover by *The Clone Wars* supervising director Dave Filoni.

"If you've seen the Season Four finale, you know that Darth Maul survived his battle with Obi-Wan Kenobi," says Melching. "But there isn't an explanation of exactly how Maul survived, so we hope to explore how he made it off Naboo alive and suggest how Darth Sidious didn't know about it."

Because Maul is fully recovered in the timeframe of this story, Melching and Gilroy waste no time in setting him and his brother Savage Opress off on a killing spree across the Outer Rim. "Let's see, high body count, severed limbs, the usual," says Gilroy. "The Jedi certainly have no intention of letting the



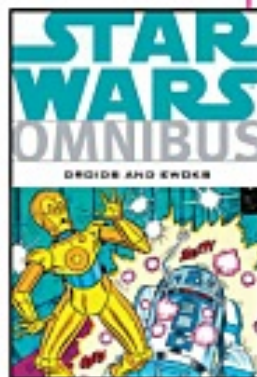
two pseudo-Sith Lords roam around, or of repeating their mistake of sending a single Jedi to capture Maul. This time they dispatch a team of powerful Jedi supported by a squad of clone commandos. The brothers are not about to allow a few Jedi and clones to spoil their plans for the galaxy. Fireworks ensue!"

NOSTALGIA RELOADED

HARD-TO-FIND STORIES GET A SECOND LIFE IN *STAR WARS OMNIBUS: DROIDS AND EWOKS*

In the mid-1980s, both R2-D2 and C-3PO and the fuzzy Ewoks of Endor starred in Saturday-morning TV cartoons that inspired tie-in comic books. Released under Marvel's Star Comics imprint, *Star Wars: Droids* published eight issues, while *Ewoks* ran for 14. The comics have never been reprinted, making them near-impossible acquisitions for collectors and completists.

The wait ends with the newest *Star Wars Omnibus*, which collects every issue in a single, 528-page trade paperback. Enjoy classic stories in a volume that showcases the work of David Manak, Ernie Colon, John Romita Sr., and more. *Star Wars Omnibus: Droids and Ewoks* is available starting June 20.



ASK LOBOT

As related to Leland Y. Chee

In *Star Wars: Episode IV A New Hope*, when Han and Luke donned Stormtrooper outfits on the Death Star, where did they put the clothes they were wearing? Did the Stormtrooper bodysuit and armor fit over their loose clothing and Han's boots? When they came out of the trash compactor and took the Stormtrooper armor off, they had their original clothing back on, and it was dry, despite coming out of the water in the trash compactor.

Jim Rose, Ogden, Utah, via email

Yes, we can assume the Stormtrooper armor and black bodysuit were put on over their original clothing. The watertight bodysuit kept the clothes from getting wet. You'll have to take a bigger leap of faith with figuring out what happens to the boots, though.





INCOMING

THE LATEST *STAR WARS* GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: CHRIS SPITALE

SIDESHOW



TUSKEN RAIDER

The newest entry in Sideshow Collectibles' *Star Wars* Sixth Scale figure line captures one of the nomadic Tusken Raiders of Tatooine in exact detail. The figure features a fully articulated body with over 30 points of articulation, a slug thrower rifle, gaffi stick, respirator, synthetic leather pouches, highly detailed bandoliers, four sets of interchangeable gloved hands, highly detailed inner and outer desert robes, cloak, and fabric wraps on its feet and forearms. The Sideshow Exclusive version also includes a unique feature available nowhere else: a gaffi weapon with gun stock.

Available: Estimated to ship in September 2012
Price: \$134.99



DARTH MALGUS LIFE-SIZE FIGURE

Sideshow Collectibles is proud to present the Darth Malgus Life Size figure. Capturing the vicious Sith Lord of *The Old Republic* in startlingly realistic 1:1 scale, the looming figure measures over seven feet tall and more than three feet wide. Each piece is individually hand painted and finished to exacting standards. The figure features an LED-lit lightsaber, LED light-up components in the chest, collar, and wrist gauntlets, highly detailed armor, and a real fabric hooded cape.

Available: For preorder now, and expected to ship in July 2012
Price: \$5,999.99 (with Payment Plan available for as little as \$750 per month).





PLUSH AT-AT BACKPACK BUDDY

You can cover all terrains with this super-deformed plush backpack of the Imperial Walker. The zippered pouch in the body can hold everything from school books to your *Star Wars* toys. The mini zippered pouch on the top of its head is great for storing a phone or keys. Adjustable straps allow for fans of all ages to wear the unique back buddy.

Available: July 2012

Price: SRP \$44.99

DEATH STAR AND TIE FIGHTER PLUSH VEHICLES

Two new additions to the line of plush *Star Wars* vehicles, the Death Star and Imperial TIE Fighter join the X-wing and *Millennium Falcon* in the range. The Death Star measures 5½" in diameter, while the TIE Fighter also measures 5½" in diameter.



Available: July 2012.

Price: SRP \$8.49



YODA AND POWER DROID JUMBO KENNER ACTION FIGURES

Gentle Giant continues its line of vintage Kenner-inspired *Star Wars* Action Figure reproductions with the release of the classic Yoda figure and Power Droid. Digitally scanned from mint Kenner originals and reproduced to a substantial 6" tall, no detail has been overlooked. Injection molded and made of durable plastics, the Yoda figure includes a faithfully reproduced snake accessory and comes fully articulated. Committed to keep in line with the vintage Kenner theme, Yoda comes packaged on a 1980 *The Empire Strikes Back*-inspired blister card featuring original photos and artwork, including a re-sealable plastic outer clam shell to help protect and display this limited edition collectible. Power Droid is available on a vintage *Star Wars* card.

Available: In the fourth quarter of 2012.

Price: Approximately \$80

DARTH MAUL MIMOBOT

Out now, the hooded Darth Maul is the latest Mimobot USB flash drive from Mimoco. It's available exclusively at Mimoco.com, and with an edition size of only 504, it's available in 2GB, 4GB, 8GB, and 16GB versions.

Available: Now

Price: From \$17.95





STAR WARS ULTIMATE FX LIGHTSABERS

The Ultimate FX Lightsaber toy features a progressive light-up blade with vibrant LED lighting, allowing kids to experience the Force in a whole new way. Coming soon will be a Darth Maul model packed with an adaptor to help you create a double-bladed lightsaber! (The second lightsaber is sold separately.)

Available: Now (Darth Maul model available in Fall 2012)
Price: \$34.99



STAR WARS FIGHTER PODS REPUBLIC DROPSHIP PACK

Fighter Pods Series 2 launches this fall with a whole new line-up of figures and vehicles. Featured here is the Republic Dropship Pack, which includes 12 figures (two Clone Pilots are exclusive to this pack), four clear Pods, two colored Pods, and a Republic Dropship vehicle. As a surprise, two of the figures in the pack remain hidden until the pack is opened.

Available: Now
Price: \$14.99





VOL. 1315

BANTHA TRACKS



BY THE FANS
FOR THE FANS

STAR WARS FANS: BACK ON THE BIG SCREEN

In February, *Star Wars: Episode I The Phantom Menace* returned to theaters worldwide, for the first time in 3D. Fans everywhere did not want to miss seeing the movie on the big screen, and particularly looked forward to lining up and enjoying *Star Wars* in theaters with their friends and families. Kids who had, up until now, watched their favorite characters only on television screens, were introduced to the *Star Wars* theatrical experience, which simply is unlike anything else.



↑ Comet Buum, one of a number of excellent and frighteningly convincing costumers who portrayed the iconic Darth Maul at *The Phantom Menace* screenings the world over.



↑ The *Phantom Menace* opening weekend activities included, in select theaters, the chance for kids to work on building a Darth Maul LEGO sculpture, and to get their faces painted as *Star Wars* characters. Photo by Trisha Wilson.



"My kids and I drove an hour to the AMC 14 in Tustin, California, for *The Phantom Menace* 3D opening event," writes Trisha Wilson. "We had so much fun hanging out with the 501st and Artoo-Detoo!" Wilson and her kids—Luke, Gavin, Brody, and Cali—are pictured here with members of the Rebel and 501st Legions.

GET IN TRACKS!



↑ Javier Bonet portrayed Darth Maul at an Episode I premiere in Puerto Rico. Photo submitted by Ineabelle Rodriguez.



↑ From the Episode I screening event in Danvers, Massachusetts. "There were tons of kids getting their faces painted like Darth Maul, building with LEGO's, and taking photos with all of us," reports Randy Smith (Darth Maul) of the New England Garrison. "The theater staff treated us like rock stars."



The Galactic Knights Star Wars costuming group took part in a charity Episode I screening in Southport, U.K. "The weekend was a massive success, with the cinema besieged by patrons and press photographers anxious to get in on the excitement!" writes Neil J. Murphy. "The cinema made a donation to the Variety Club of Great Britain, which ensures that underprivileged children benefit from holidays and days out and presents at Christmas."



↑ When the movie had a special premiere in a Lisbon theater," writes Paulo Olivera of the Star Wars Fan Club Portugal, "our club, the 501st Lusitanian Outpost, and the Gustave Eiffel School participated with costumes and lightsabers."



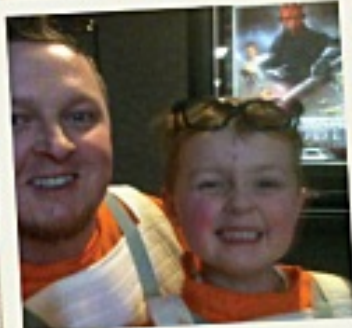
↑ You're never too young to want to be a dark lord of the Sith! Photo by Brian Held Jr.



↑ "We got Podracer 3D glasses and Hasbro Battle Pods to play with," says Wilson. "My kids loved seeing the movie on the big screen and I loved watching the looks on their faces as they watched it! Thank you Lucasfilm and AMC! It was a great day!"



↑ Darth Maul (Comet Boom) and Anakin Skywalker (Liam Leel) at the AMC theater event in Highlands Ranch, Colorado. Photo submitted by Brack Lee, Mountain Garrison Commanding Officer.



BANTHA TRACKS: BY THE

↑ During a screening on the opening weekend, X-wing pilots Parker Tomlin, age 4, and dad Graeme Tomlin dressed up for the screening in Calgary, Alberta. "We enjoyed throwing popcorn at the 'dark side of the Force,' which happened to be a Darth Maul fan, all movie long."



↑ "I had an awesome time," writes Comet Boom, who portrayed Darth Maul at the Episode I screening event. "What a great experience!"

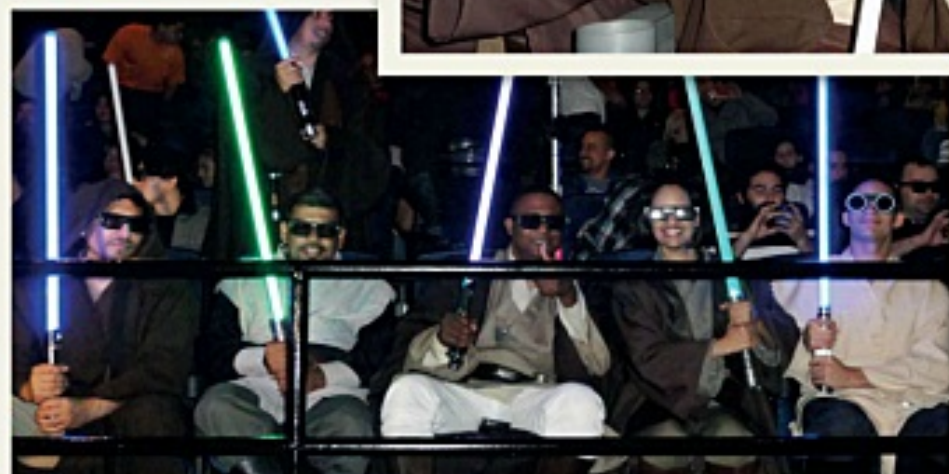
← Two fans in Tasmania enjoy their popcorn from the original bucket of the galaxy far, far away. Photo submitted by Nick Bishop.



BEST BIRTHDAY EVER.

"Many fans celebrated their birthdays with the Episode 1 3D release," writes Ineabelle Rodríguez of Arecibo, Puerto Rico. "It would be nice to know how many there were. I bet they all had fun, but I think mine was the best birthday celebration ever!" Rodríguez, whose birthday was on February 9th, reports she received three cakes, many Star Wars gifts, and her party was held in conjunction with the premiere release.

Rodríguez's celebration started the beginning of the week, with several tours to the toy shops looking for the new Fighter Pods toys, among other treasures. Her party was held at the Caribbean Cinemas in Arecibo.



"My celebration concluded on the global release date of Episode I at Caribbean Cinemas, watching the movie for the second time," she concludes. "There is nothing like going to the movies in costume and having fun with friends. I dare anyone to say they had a better Episode 1 3D birthday celebration than I did!"



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Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of Bantha Tracks. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to Bantha Tracks will not be returned.

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Send electronic files to banthatracks@starwars.com, or send your snail mail to Bantha Tracks, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129



THE ORIGINAL WING MAN

Mike Lica of the Great Lakes Garrison of the 501st calls this picture one of his favorites from the opening weekend of *The Phantom Menace*. Lica and his brother had recently completed building this R2-D2.



↑ One might think it was Tatooine. Two young fans at the Denver 3D event. Photo submitted by Comet Boom.



↑ Commanding Office Roy Waung, of the Taiwan Outpost, submitted this photograph of an official 3D promotional event in Taiwan.

IT'S NOT THE YEARS. IT'S THE MILEAGE.

I couldn't resist using one of my favorite lines from *Raiders of the Lost Ark* to talk about the phenomenon of seeing a *Star Wars* movie—particularly *The Phantom Menace* in a theater. You might think there's a disconnect there, but I'll tell you why it makes sense. At least, it makes sense to me....

The Phantom Menace first premiered in theaters almost 13 years ago. The movie was ahead of its time in digital production, and it was the first time since 1983 that a new *Star Wars* movie had been released. Not only did fans everywhere have to see it, but people all over the world, whether they were fans of *Star Wars* or not had to see this movie. It was record-breaking. The numbers, both in box office and licensed merchandise, were jaw-dropping.

The numbers and the time period involved make it a classic. But *Phantom* (or TPM as friends call it) was the first movie to really put the stake in the ground for the worldwide *Star Wars* fan community. Fans who met while camping out to see the movie first in 1999 are still friends. The Internet, relatively new to the public in 1999, has kept them close—then through chat rooms and listservs; now through Facebook, Twitter, and podcasts.

The first *Star Wars* Celebration brought fans together in muddy Denver in 1999 to celebrate the upcoming movie. But, as those who attend these great fan festivals have seen, Celebrations, including the upcoming Celebration VI in Orlando, are almost as much about community and friendship as they are about fandom. The web of fans spans miles and miles, and wraps through almost every country. That's a lot of mileage.

OK, I admit that wasn't the tightest analogy I've ever made. But I did get to use my *Raiders* quote, and I'm not taking that back.

Get in Tracks!



Mary Franklin

Editor, *Bantha Tracks*

BOUNTY HUNTERS BOUNTY WINNER!



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A GALAXY OF STARS!

I have been a *Star Wars* fan since the late 1990s. The first pop culture convention I attended was New York Comic Con in February 2009. It was a lot of fun, and while there I met Chewbacca himself, Peter Mayhew. He was a really nice guy. I also met Anthony Forrest, whose character, Fixer, was cut from the original *Star Wars* movie. They both signed a souvenir program I have of the original film. Eight months later,

I attended Big Apple Comic Con. The first *Star Wars* actor I met there was Jeremy Bulloch (Boba Fett). Not only did he sign one of my copies of *Star Wars Insider*, but he also gave me a trading card that he autographed. I then met Nalini Krishan, who played Barriss Offee in *Attack of the Clones*. She was saddened to read of her character's demise (in the *Insider* pictured), but when she offered to have me take a picture with her and the magazine, I couldn't say no!

Finally, last October I went to Big Apple Comic Con and took pictures with two *Phantom Menace* stars: Ahmed Best (Jar Jar Binks) and Jake Lloyd (Anakin Skywalker). They each signed one of my copies of *Insider*. It was really great to meet young Anakin and Jar Jar. Joseph Gargiulo, via email



With Ahmed Best (Jar Jar).



Wigand! Joseph meets Jake Lloyd (Anakin).



Joseph and Anthony Forrest (Fixer).



Nalini Krishan (Barriss Offee) finds out her destiny in Insider!



The always cool Jeremy Bulloch (Boba Fett).



Meeting the mighty Peter Mayhew (Chewbacca).

CAN YOU GO ONE BETTER?

DO YOU KNOW NATALIE PORTMAN? ARE YOU FRIENDS WITH FRANK OZ? MAYBE YOU'VE ARM-WRESTLED AHMED BEST? WE WANT TO SEE! SEND PHOTOS OF YOUR ENCOUNTERS WITH THE STARS OF *STAR WARS* TO: BOUNTY HUNTERS, *STAR WARS INSIDER* VIA THE CONTACT DETAILS ON PAGE 3, OR EMAIL US AT STARWARSINSIDER@TITANEMAIL.COM

LOGAN'S FUN!

My son Joey is a huge *Star Wars* fan, and so am I (I've been a collector of *Star Wars* memorabilia for over 30 years!). I took Joey to a local comic convention in April of 2008 and for the first time he met Daniel Logan (Young Boba Fett). Daniel was very patient and kind with my son, and posed for a few pictures.

Fast forward two years to 2010 and we are at *Star Wars Celebration V* and Daniel Logan was there signing autographs. We waited our turn in line to see him and get his autograph again, but this time we had the picture from 2008 when Joey met him for the first time, and to our surprise, he remembered that day! He signed the picture for Joey and took another one in the same pose as the first one, a memory to last a lifetime. Thank you, Daniel!

Armand J. Tata, via email



Joey takes on Daniel Logan (Boba Fett?)



Three bounty hunters!



Not again! Daniel and Joey reunited!

OOTA GOOTA MIKE?

I am a huge fan of the *Star Wars* universe, but then again, aren't we all? While at the Montreal Comic Con, my friend, Mike "Gordo" Nelson (wearing the "Han shot first" T-shirt), and myself, Mike Telfer (in the "TK421" shirt) got the chance to meet Maria de Aragon, who played Greedo in many of the background scenes in the Cantina in *A New Hope*. She's a wonderful lady, and I was glad to have had the chance to meet her. She shared a lot of stories on the behind-the-scenes making of the film, and was very witty.

The picture shows Jeremy Bullock (Boba Fett), who was the first *Star Wars* actor that Gordo ever met. He was very proud and excited to have had the chance to meet his favorite *Star Wars* character. And hopefully it won't be the last.

Mike Telfer, Enfield, Nova Scotia, Canada



Mike and Mike meet Maria de Aragon (Greedo)



Jeremy Bullock (Boba Fett) caught!

SEND IN THE CLONES!

I had the opportunity to meet Dave Filoni at last year's San Diego Comic Con International. I told him how much I enjoyed *Star Wars: The Clone Wars* and enjoyed the fact that we see traces of personality in the clones and that my favorite episode was "Rookies." He replied that as long as fans like myself enjoy the series, he'll continue making them. What a great guy!

It was a dream come true to meet Ray Park (Darth Maul) at the Wizard Comic Con at the Anaheim Convention Center. He was due for a panel discussion, but he wanted to meet all his fans in the line and took the time to chat with each one personally. We chatted for a bit and he autographed my Darth Maul figure with "Feel the Force!" Thanks Ray!

Argus Tong, via email



Argus meets Dave Filoni (The Clone Wars).



Posing with Ray Park (Darth Maul).

RED FIVE

JAMES AND DAN'S ACTION FIGURE FAVORITES!

Collecting connoisseurs James Burns (left) and Dan Curto (right) reveal their top five original *Star Wars* Kenner figures.

1 DARTH VADER

Dan: This figure has a dedicated lightsaber sculpted in his right hand, with a hollow groove/track in the arm which allows the lightsaber blade to slide in and out. While this was a pretty clever "action feature" to include, it also limited what the figure could do. The vinyl cape was pretty ridiculous, since it wasn't a screen-accurate cape, but instead a lengthy vest that the Sith Lord could wear. Compared to the capes made today, this is pretty lame, although it does have a certain nostalgic charm to it.

James: I agree. Compared to the figures available today, the lightsaber blade did restrict what you were able to do. But I remember vividly playing with this figure and re-creating the action from the films; it didn't hinder my enjoyment too much.

2 JAWA

James: Vinyl or cloth cape? It's important to note that this was the first character to use soft goods. I love these little scavengers.

Dan: I'm a sucker for anything related to Tatooine, and these scrupulous scavengers were very cool, with a certain air of mystery around them. Just what did they look like underneath that hood? I don't recall ever seeing the vinyl cape version as a kid, but I always dug the cloth robe. I'd take the robes off and have them stand next to the figures, making my Jawa force seem even bigger!



3 HAN SOLO, BESPIN FATIGUES

Dan: Han Solo in his Bespin outfit is my personal favorite figure from the entire line, and as a kid, the one I played with most often. There's a reason that *The Empire Strikes Back* is the most popular film in the original trilogy for many, and it is largely thanks to Han Solo. The cocky Corellian captain of the *Millennium Falcon* has a simple pose and deco, but the attitude certainly comes through (even though he comes with the wrong blaster!).

James: I actually prefer Han in *A New Hope* and that's why I prefer the original figure rather than the Bespin version, but how can I refuse you the inclusion of your personal favorite figure?

4 YODA

Dan: The diminutive Jedi Master from Dagobah not only came with a cloth robe, but he also had multiple accessories! The gimer stick was expected, the removable belt a nice surprise—but a snake? Seriously, how cool is that? Kenner eventually released a backpack that could be worn by Luke Skywalker in which Yoda could ride, re-creating the Jedi training sequence. For a figure this size, there was a lot of detail in him.

5 BEN (OBI-WAN) KENOBI

Dan: While the modern trend is to always call this character by his real name, "Obi-Wan," I always prefer to call this version "Ben." That's what Luke called him and that's good enough for me! This figure includes the same action feature and vinyl cape as Darth Vader, which is fitting, since both characters are ready for a duel! The cape doesn't have a hood and the robes are sculpted onto the legs, yet have articulation so he can sit in vehicles.

James: I still can't believe they didn't make the Force spirit version from *Return of the Jedi*. They made Anakin as a Jedi figure even though he never appeared at the end of *Return of the Jedi* like that (he was a spirit), and now he's gone from the films altogether!

The pictures used in this article were taken from the new book by Steve Sansweet, *Star Wars: The Ultimate Action Figure Collection*, in which Dan Curto was a co-author. The book will be published in October by Chronicle Books in the U.S. on October 17 and Titan Books in the U.K. in the Autumn.



THE SAGA CONTINUES.... **NEXT ISSUE**



GAME ON!

Insider looks back on 30 years of classic *Star Wars* video games!

IN FOR THE KILL!

Aaron Allston talks about his latest novel, *Mercy Kill!*

GETTING KINECTED

Behind the scenes of the latest hit video game!

MORE MCQUARRIE

The visionary artist discusses his iconic work in a never-before-published interview!

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